

DOCUMENT RESUME

ED 255 913

CS 208 622

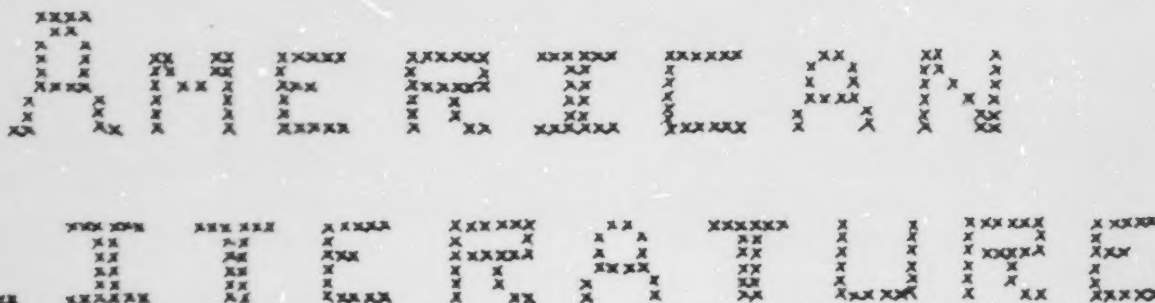
AUTHOR Ascher, Hope; And Others
 TITLE American Literature: Performance Objectives and Classroom Activities.
 INSTITUTION Brevard County School Board, Cocoa, Fla.
 PUB DATE Aug 83
 NOTE 97p.; Printed on colored paper.
 PUB TYPE Guides - Classroom Use - Guides (For Teachers) (052)
 EDRS PRICE MF01/PC04 Plus Postage.
 DESCRIPTORS *Course Objectives; Curriculum Guides; *English Instruction; *Learning Activities; *Literature Appreciation; Reading Skills; Resource Units; Secondary Education; Speech Skills; Student Research; *United States Literature; Writing Exercises; Writing Instruction; Writing Skills

ABSTRACT

This guide is a sampler of ideas and activities based on 22 minimum objectives in speech, reading, writing, and research that have been identified for American literature study. Many of the activities involve an integration of several skills that are cross-referenced to other skills in the margins of the guide. A separate section on research skills provides suggestions for topics, management of the process, evaluation of the product, and an essay on the reluctant researcher. The section on classroom management focuses on class openings, involving students in decision making, group work, film usage, resources, teaching a major work, and effective questioning techniques. Five appendixes include the following: (1) lists of major works and ethnic writers, (2) a list of films suitable for American literature study, (3) a student log for writing assignments, (4) a description of a team-taught American studies curriculum that incorporates history and literature, and (5) a list of the Florida minimum performance standards and skills in reading and writing for the eleventh grade. (EL)

 * Reproductions supplied by EDRS are the best that can be made *
 * from the original document. *

ED255913



Performance Objectives and Classroom Activities

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION
CENTER (ERIC)

X This document has been reproduced as
received from the person or organization
originating it.

☐ Minor changes have been made to improve
reproduction quality.

• Points of view or opinions stated in this docu-
ment do not necessarily represent official NIE
position or policy.



Task Team Members:

Hope Ascher, Melbourne High
Carole Bencich, Instructional Services
Diane Cioffi, Cocoa High
Pat Cosby, Astronaut High

Brevard County Schools

August, 1983

"PERMISSION TO REPRODUCE THIS
MATERIAL HAS BEEN GRANTED BY

Carole Bencich

TO THE EDUCATIONAL RESOURCES
INFORMATION CENTER (ERIC)."

CS 208 632

SCHOOL BOARD OF BREVARD COUNTY
1274 South Florida Avenue
Rockledge, Florida 32955

SCHOOL BOARD MEMBERS

John William Baker, Chairman
Lynn Demetriades, Vice Chairman
Robert A. Anderson
Esther R. Baker
Larry C. Williamson

SUPERINTENDENT

Lloyd A. Soughers

ASSISTANT SUPERINTENDENT - INSTRUCTIONAL SERVICES

Daniel T. Scheuerer



Director - Secondary Programs and Assessment
Jane Chaney

Preface

Twenty-two minimum objectives in speech, reading, writing and research have been identified for American literature. The objectives are available printed on a separate card, as well as in this guide, to provide teachers with a convenient method of documenting instruction in each objective for every class of phase 3, 4 or 5 American literature.

The American Literature guide itself is a sampler of ideas and activities written by Hope Ascher, Diane Cioffi and Pat Cosby and intended to help teachers plan varied and effective instruction in the objectives. Many of the activities involve an integration of several skills; therefore, although each is correlated with a specific skill, they are also cross referenced to other skills in the margins of the guide. The authors have withheld phase designations for the activities in recognition of the fact that teachers need the flexibility to adapt and refine for different teaching situations and for individual teaching styles.

The sample syllabi on pages ix and x are exactly that: samples. Experienced teachers will no doubt have other successful plans for covering the same objectives. In a similar spirit, the authors have not specified works to be taught, only authors, genre, literary periods and poetic devices. This gives the individual teacher freedom to choose literary works suitable in length, difficulty, variety, and personal preference for each section of American literature.

A majority of the teaching suggestions in this guide involve (or can be altered to involve) student writing assignments. Since nearly all American literature classes in Brevard County are enrolled in Florida's Writing Skills Enhancement Program, there is a clear need for suggestions to help teachers meet the guidelines of "one writing product a week." Appendix C is a Student Composition Log intended to help students record their weekly writing activities, along with their own and/or the teacher's analytical comments. Use and retention of this simple form will foster accountability to the Writing Skills Enhancement Program (WSEP).

Although the WSEP law specifies "product," research into writing instruction shows that the "process" is just as important as the final product. Therefore, as far as possible, students should be given classroom time for writing assignments, time when the teacher is available to respond individually to writing content and to monitor writing problems.

Teacher-student conferences, and some of the oral assignments suggested in this guide, are time-consuming, but well within the possibilities of a WSEP classroom of 25 or fewer students. Writing, oral or research assignments which are based on literature offer maximum integration of skills, as well as integration of learning modalities.

The research paper presents a special problem for the teacher of American literature. County guidelines, as stated on page 37 of the Instructional Program booklet, require that "the research process will be studied, and students will demonstrate mastery of language skills in a research paper on a practical or a literary topic." (ed. underscore) This guide includes a separate section on Research Skills, with suggestions for topics, management of the process, and evaluation of the product, including a thoughtful essay by Hope Ascher on "The Reluctant Researcher."

Five appendices to the American Literature guide include: A) lists of major works and ethnic writers; B) a list of films suitable for American literature; C) a Student Log for writing assignments; D) a description of a team-taught American Studies curriculum which incorporates history and literature; and E) a listing of the Florida Minimum Performance Standards and Skills in Reading and Writing for the eleventh grade.

American literature is a required course for Brevard's phase 3, 4 and 5 students. Since most of them take the course before the senior year, the curriculum must address the language needs which will support success in other high school classes, as well as in college and/or adult careers. In addition to skill mastery, it is important to consider that American literature gives students personal knowledge and appreciation of the history and values of their country.

Carole Bencich, Resource Teacher
Secondary Language Arts

Table of Contents

Preface.....	iii
Minimum Objectives.....	vii
Suggested Syllabi.....	ix
Oral Skills	1
Reading Skills	5
Writing Skills	33
How to Manage the Paperload ...	46
Research Skills	51
The Reluctant Researcher	57
Classroom Management..	59
Appendices	

- A. Major Works
 Ethnic Writers
- B. Films for American Literature
- C. Student Composition Log
- D. American Studies Approach
- E. Florida Minimum Performance
 Standards and Skills in
 Reading and Writing

Brevard County Minimum Objectives: American Literature

CLASSES/DATE TESTED

	1	2	3	4	5
ORAL SKILLS					
O-1.0 Prepare and deliver an oral interpretation of a selected piece of literature.					
O-2.0 Prepare and deliver an informative speech.					
O-3.0 Prepare and deliver a persuasive speech.					
READING SKILLS					
R-1.0 Identify and distinguish between the following genre:					
R-1.1 Short Story					
R-1.2 Poetry					
R-1.3 Essay					
R-1.4 Journal					
R-1.5 Autobiography					
R-1.6 Biography					
R-1.7 Drama					
R-2.0 Identify forms of verse:					
R-2.1 Blank verse					
R-2.2 Free verse					
R-2.3 Traditional verse					
R-3.0 Identify specific poetic devices:					
R-3.1 Metaphor					
R-3.2 Simile					
R-3.3 Personification					
R-3.4 Alliteration					
R-3.5 Consonance					
R-3.6 Assonance					
R-3.7 Hyperbole					
R-3.8 Onomatopoeia					
R-4.0 Identify specific analytical elements in literature:					
R-4.1 Theme					
R-4.2 Conflict					
R-4.3 Exposition					
R-4.4 Dialogue					
R-4.5 Plot					
R-4.6 Setting					
R-4.7 Characterization					
R-4.8 Irony					
R-4.9 Satire					
R-4.10 Symbol					
R-5.0 Define propaganda and give at least 2 examples.					
R-5.1 Identify 2 propaganda devices used in specific pieces of written or audio-visual media.					
R-6.0 Name 3 regional writers and discuss how their works reflect the setting in which they lived.					
R-7.0 Discuss the impact of at least 3 ethnic writers upon the themes, style and/or tone of American literature.					
R-8.0 List at least 3 characteristics and 3 major authors of the following periods:					
R-8.1 Colonial/Revolutionary					
R-8.2 Transcendental/Romantic					
R-8.3 Realistic					
R-8.4 Pre-World War II					
R-8.5 Post-World War II					
R-8.6 Contemporary					
R-9.0 After reading each of the following, list a minimum of 3 characteristics, 1 work, and their geographical/historical/psychological value:					
R-9.1 Emerson					
R-9.2 Thoreau					
R-9.3 Poe					
R-9.4 Melville					
R-9.5 Hawthorne					
R-9.6 Dickinson					
R-9.7 Whitman					
R-9.8 Crane					

	1	2	3	4	5
R-9.9 Twain					
R-9.10 Frost					
R-9.11 Sandburg					
R-9.12 Hemingway					
R-9.13 Faulkner					
R-9.14 Fitzgerald					
R-9.15 Steinbeck					
R-9.16 Wilder					
R-9.17 Miller					
R-9.18 Williams					
R-10.0 Identify meanings for at least 150 new words drawn from readings in American literature.					
R-11.0 Demonstrate mastery of Florida State Minimum Performance Standards and Skills in Reading.					

WRITING SKILLS

W-1.0 Control the forms of written language.					
W-1.1 Demonstrate proficiency in the writing process: prewriting, composing, revising, proofreading.					
W-1.2 Use appropriate aids for writing.					
W-1.3 Select vocabulary and use tone, point of view, style and sentence structure appropriately to an intended audience and purpose.					
W-1.4 Use literary devices appropriately.					
W-1.5 Demonstrate mastery of Florida State Minimum Performance Standards and Skills in Writing.					
W-1.6 Use conventions of standard American English: capitalization, punctuation, spelling, usage, sentence structure.					
W-1.7 Use appropriate logical thought patterns including comparison-contrast, classification, chronological order and definition.					
W-2.0 Write proficiently to accomplish practical purposes.					
W-2.1 Write a summary of an observation or audio-visual presentation.					
W-2.2 Write a summary of a written passage.					
W-2.3 Generate a questionnaire or other written instrument to collect information.					
W-2.4 Write an effective personal resume.					
W-3.0 Write proficiently to accomplish academic purposes.					
W-3.1 Write a descriptive paragraph.					
W-3.2 Write an analysis of a literary character.					
W-3.3 Write accurate, complete, organized and reflective answers to essay questions.					
W-3.4 Write a paper analyzing and critiquing the style and tone of a writer's work.					
W-3.5 Analyze and critique an audio-visual presentation.					
W-3.6 Write a paper to support or refute a given statement.					
W-3.7 Write a research paper synthesizing ideas and citing sources in an academically acceptable form.					
W-4.0 Write proficiently in a variety of literary forms.					
W-4.1 Write a character sketch of someone the student is familiar with.					
W-4.2 Prepare a television or radio script which is based on a literary work.					

RESEARCH SKILLS

RS-1.0 Select and limit a topic appropriate to the research assignment.					
RS-2.0 Select and use appropriate sources of information on a given topic.					
RS-2.1 Identify sources of information on current American literature.					
RS-3.0 Compile a bibliography on a given topic, using an academically accepted form.					
RS-4.0 Demonstrate effective note-taking and organizational skills.					

Sample Syllabus

American Literature

Phase 3

FIRST SEMESTER		SECOND SEMESTER	
<u>WEEK</u>		<u>WEEK</u>	
1	Smith, Bradford, Bradstreet	19-24	Research process, paper; modern play (Wilder, Williams, Hansberry)
2	Taylor, Byrd, Edwards	25	Masters, Robinson, Dunbar
3-4	<u>The Crucible</u>	26	Wharton, Porter
5	Franklin, Jefferson	27	Faulkner
6	Paine; <u>Review</u> , <u>Test</u>	28	Hemingway
7	Irving, elements of short story	29	Sandburg, Frost
8	Hawthorne	30	MacLeish, Hughes, Moore; <u>Review</u> , <u>Test</u>
9	Poe/Melville	31	Fitzgerald
10	Bryant, Dickinson, poetic devices	32	Steinbeck
11	Emerson, Thoreau	33	Williams, Cummings, Stevens
12	Whitman, Lanier; <u>Review</u> , <u>Test</u>	34-35	novel, oral skills, writing skills
13	Twain, satire	36	Review for Final Exam
14-15	Bierce, Crane, Harte		
16-18	Time saved for developing oral skills, projects, novel, writing skills; <u>Review</u> , <u>Exam</u>		

Second semester weeks 19-24: It is suggested that a modern play be read and discussed in class while the students are writing their research papers. This takes undue pressure off the student while he is struggling with the synthesizing process.

Weeks 16-18 and 34-35 are saved to allow time in the syllabus for adding contemporary authors, oral presentations, and personal favorites.

Sample Syllabus

American Literature

Phase 4-5

<u>FIRST SEMESTER</u>		<u>SECOND SEMESTER</u>	
<u>Week</u>		<u>Week</u>	
1-2	The Puritans & Cavaliers	19	Pre-World War I Poets: Sandburg, Frost
3-4	Arthur Miller's <u>Crucible</u>	20	E.E. Cummings, W.H. Auden, Richard Wright
5	Franklin, Jefferson, Paine	21	Short story unit: Faulkner, Thurber, Porter
6	Hawthorne		
7	Melville/Irving	22-23	Hemingway novel
8	Poe	24-25	Wilder play
9-10	Romantic Poets: Dickinson, Whitman, Longfellow, Bryant	26-27	Steinbeck novel
11	Thoreau	28-29	Williams play
12	Emerson	30-31	Selected ethnic writers: Ellison, Baldwin, Wright, Dee Brown, etc.
13	The Regionalists-Sidney Lanier, Bret Harte	32-33	Selected contemporary writers: Malamud, Vonnegut, Bradbury, Asimov, Sylvia Plath.
14-15	Mark Twain-a novel, 2 short stories		
16	Crane/Realist poets-Masters, Robinson, Stevens		
17-18	Fitzgerald novel		

Only 33 weeks have been scheduled, leaving a three week period unstructured in order to accommodate instruction in the research process and library research time. While the students are completing the paper at home (another three week period), literature assignments should be completed in class. For example, while students are working on their paper, they might read a Williams or Wilder play in class.

Frequent "class writing" days provide the teacher an opportunity to monitor students' progress, to recommend revision strategies, and to answer additional questions.

INTRODUCTION

The goals for American Literature and Language include the following:

1. Reinforcement and extension of the Minimum Performance Standards.
2. Study of the research process culminating in a research paper.
3. Study of literary trends, developments and major authors in American Literature.
4. Development of proficiency in writing.

To accomplish these goals, care must be taken to address the various levels of cognitive skills development. While all students should have experience with the six levels of cognitive skills, the major emphasis in Phase 3 should be on knowledge, comprehension, and application while the emphasis in Phase 4-5 should be in analysis, synthesis, and evaluation. A summary of the levels of cognitive skills development has been included for reference.

COGNITIVE SKILLS DEVELOPMENT

The following list of categories belong to what is known as Bloom's Taxonomy of Educational Objectives (1956). They are the various levels at which educational materials are tested or evaluated. Beginning with the first category, "KNOWLEDGE," each succeeding category includes the preceding category. In order to achieve at any one level, the student must be capable of dealing with the material at the preceding levels.

1. **KNOWLEDGE.** Knowledge is defined as the remembering of previously learned material. This may involve the recall of a wide range of materials, from specific facts to complete theories, but all that is required is the bringing to mind of the appropriate information. Knowledge represents the lowest level of learning outcomes in the cognitive domain. (List, identify, describe, tell, state)
2. **COMPREHENSION.** Comprehension is defined as the ability to grasp the meaning of material. This may be shown by translating material from one form to another (words to numbers), by interpreting material (explaining or summarizing), and by estimating future trends (predicting consequences or effects). These learning outcomes go one step beyond the simple remembering of materials, and represent the lowest level of understanding. (Summarize, discuss, give main idea, infer, interpret)
3. **APPLICATION.** Application refers to the ability to use learned materials in new and concrete situations. This may include the application of such things as rules, methods, concepts, principles, laws, and theories. Learning outcomes in this area require a higher level of understanding than those under comprehension. (Apply, illustrate, show, use)
4. **ANALYSIS.** Analysis refers to the ability to break down material into its component parts so that its organizational structure may be understood. This may include identification of the parts, analysis of the relationships between parts, and recognition of the organizational principles involved. Learning outcomes here represent a higher intellectual level than comprehension and application because they require an understanding of both the content and the structural form of the material. (Analyze, contrast, deduce, differentiate, compare, distinguish)
5. **SYNTHESIS.** Synthesis refers to the ability to put parts together to form a new whole. This may involve the production of a unique communication (theme or speech), a plan of operation (research proposal) or set of abstract relations (scheme for classifying information). Learning outcomes in this area stress creative behaviors, with major emphasis on the formulation of new patterns of structures. (Create, invent, formulate, construct, design)
6. **EVALUATION.** Evaluation is concerned with the ability to judge the value of material (statement, novel, poem, research report) for a given purpose. The judgements are to be based on definite criteria. These may be internal (organization) or external criteria (relevant to the purpose) and the student may determine the criteria or be given them. Learning outcomes in this area are highest in the cognitive hierarchy because they contain elements of all of the other categories, plus conscious value judgements based on clearly defined criteria. (Critique, argue, assess, verify, appraise)

ORAL SKILLS

Introduction

Time spent on developing oral skills in the English classroom need not be time sacrificed from literature or writing. Speech assignments can evolve naturally from literature. Further, the preparation of a speech involves note-taking, outlining, and other writing skills, and the presentation of oral material by students can contribute significant enrichment to the class.

Several terror-reducing activities need to be completed before a formal speaking activity is assigned. Students need frequent opportunities to speak to their peers in order to gain confidence.

The opening activity described in the Classroom Management section of this guide, on page 54, will provide an informal exercise in just getting in front of the class. The teacher will need to reinforce that this is a serious learning activity, even while it becomes an entertaining part of the class. Avoid negative criticism; lead students in noting positive aspects of the speech (posture, diction, voice tone, selection, etc.). By establishing a supportive atmosphere, the teacher communicates that speech can be fun and that effective speaking habits can be learned.

Group activities provide another opportunity for shy students to speak in front of their peers. Announcing the questions ahead of time and requiring that each student present a position to the group facilitates informed group discussion as well as encourages individuals to participate. (See page 60 of this guide for a description of group discussion techniques.)

Several activities can be used at the beginning of the year to break the ice. Put students in groups of four and have them introduce themselves. After allotting sufficient time for preparation, have each student introduce someone from the group to the class.

"Captain Newport's Quandary" offers an excellent way to introduce the Colonial literature unit:

Captain Newport's Quandary

You are a member of the London Company planning to colonize Jamestown. Captain Newport has called you to this meeting to review applicants for passage to the New Land. Space on the Susan Constant is severely limited, so you will have to decide who goes and who stays. You may select ten of the following:

- a 23 year old pregnant woman
- a 50 year old Anglican priest
- a 43 year old farmer
- a 35 year old goldsmith
- a 30 year old convict, who is also a master cabinetmaker
- a 30 year old scrivener, husband of the pregnant woman
- a 22 year old baker
- a 40 year old skilled weaver
- a 53 year old professional soldier
- a 30 year old midwife
- a 26 year old poet/playwright
- a 33 year old blacksmith
- a 48 year old wealthy landowner
- a 54 year old apothecary

Directions: Divide the class into groups of five to eight students. Give each member a copy of the above task assignment. Allow the group to function as it will, and observe them carefully to see who takes what role in the group. Give the group about 15-20 minutes to complete the task. Compare the passenger list of each group. Discuss how decisions were made.

O-1.0 Prepare and deliver an oral interpretation of a selected piece of literature.

The key to successful oral interpretation is selection. The student needs to choose an effective piece, one that is suited to his or her vocal and emotional range. In addition, many pieces, especially those from novels, need to be edited for maximum effectiveness.

Suggestions for oral interpretation:

Poetry

"The Creation," Johnson
 "The Raven," Poe
 "Birches," Frost
 "Because I could not stop for death," Dickinson
 "We Wear the Mask," Dunbar
 "Song," Rich

Prose

"Sinners in the Hands of an Angry God," Edwards
 "An Offer of Help," Canassatego
 "I Will Fight No More Forever," Chief Joseph
 "My Heart Feels Like Bursting," Satanta
 "Speech to the First Women's Rights Convention," Stanton
 "Scent of Apples," Santos
 "Haunted Boy," McCullers
 "Marigolds," Collier
 Stories of Simple, Langston Hughes

Group Work

Readers' Theatre
Our Town, Wilder
Spoon River Anthology, Masters

O-2.0 Prepare and deliver an informative speech.

This may be used to provide excellent background for the research paper or to add enrichment material to the curriculum. Groups of students may research a given subject or group of minor authors (transcendentalism, Margaret Fuller, Bronson Alcott, Louisa Alcott, the Peabody family, etc.). Individuals or groups may report on short stories or poems which are not assigned to the class as a whole. This enables the class to "cover" material they would not otherwise have time to read.

O-3.0 Prepare and deliver a persuasive speech.

Provide instruction in building an argument by (1) examples and/or anecdotes, (2) facts, (3) statistics, (4) emotional appeal, and (5) anticipating opposing arguments. In addition, students should be taught some of the logical fallacies in argumentation, such as bandwagon, glittering generalities, namecalling and endorsement.

A. American literature assignments in persuasive speaking may include the following: take the part of a literary character (or author) who broke the law, sinned, or otherwise stepped outside the bounds of society. Persuade the class to accept your point of view. (Ex. Faulkner's Emily, the hired man in Frost's poem, Daisy in The Great Gatsby, Thoreau) This activity can be presented as individual assignments or as as a group project when the subjects are similar (maybe three or four persuasive viewpoints from the same novel).

B. Class opener: Call on two or three students a day to deliver a persuasive speech on a subject about which they feel strongly. Speeches should be short (about one minute) and somewhat impromptu. Allow no time for discussion of issues, but do call attention to effective speaking techniques.

R-1.0 Identify and distinguish between the following genre: short story, poetry, essay, journal, autobiography, biography, drama.

A. Have students maintain a reading log of all works read in and out of class. They should note author, title and genre.

B. Choose works from several genre which deal with a similar theme, e.g. nature, using Walden, Emerson's essay on "Nature," and various poems. Have the students identify the genre and how its unique conventions shape the view of the subject.

C. Ask students to choose a novel or short story and write a scene for a movie or television show. For an effective follow-up, choose one story for the entire class and one which is represented in the county film library, such as the following:

12-674, Ransom of Red Chief	12-553, Young Goodman Brown
8-759, The Lottery	8-758, Lady and the Tiger
12-348, My Old Man	12-347, Bartleby
8-57, Gift of the Magi	12-7, The Gold Bug
12-4, The Bear	9-62, The Flying Machine
8-757, Dr. Heidegger's Experiment	12-361, Occurrence at Owl Creek Bridge

Students work in groups of four or five, each group doing a different scene, or all groups working on an opening scene. Show the film only after groups have had a chance to share the results of their work. For maximum effectiveness, try to choose a film a majority of your class has not seen.

D. The biography is a natural opportunity for an outside reading assignment. You might require each student to read one biography of an American author during the school year. They might share their finds in several ways: a class card file which contains interesting facts on each author, an interpretative essay or an informative speech.

O-2

R-2.0 Identify forms of verse:

blank verse, free verse, traditional.

A. The student should be able to classify a poem as free verse, blank verse, or traditional. Examples of free verse abound, the first notable poet being Walt Whitman. A discussion of what makes it poetry (other elements such as imagery, metaphor, consonance, assonance) should be opened at the first opportunity.

B. The poems of Robert Frost probably make the best study for blank verse. Students can easily identify the unrhymed iambic pentameter when the teacher reads aloud the first few lines of "Birches," accenting every other syllable. You probably shouldn't read much more than three or four lines and then only after giving the poem a dramatic first reading; in this way, you won't inadvertently fertilize the seeds of "sing-song" poetic reading.

C. During the year, have students bring in poems that they have particularly enjoyed, whether from the text or from outside sources. Accept any poem that a student likes. Keep the poems in a paper bag. Periodically have students draw poems from the bag and read them to the class. From the sound of the poem, have the students identify the type of verse. You might also use these to practice identification of poetic devices and extemporaneous oral interpretation.

D. To help students develop an ear for different forms of verse, use professional recordings and/or films from the county library such as:

8-1103 Casey at the Bat	4-67 Poem as Personal Statement
12-671 Emily Dickinson	9-703 Death of the Hired Man
12-62 Robert Frost	4-68 Poem as Symbolism
4-468 What is Poetry?	

R-3
O-1

R-3.0 Identify specific poetic devices:

metaphor, simile, personification, alliteration, consonance, assonance, hyperbole, onomatopoeia.

A. The game called "Botticelli" will help the student become familiar with metaphor and simile. Each student is assigned another student in the class, and must use a metaphor or simile to describe him or her. The teacher lists a category such as car, fruit, tree, or color on the board. Students then write a statement comparing their person within the category. For example, "If this person were a car, he would be a VW bug," or "If she were a fruit, she would be a grape." When the comparisons are done, the teacher collects them and reads them aloud as students try to guess the person who has been described. Future attempts may ask the students to elaborate their metaphor, e.g., "He is a 1983 kelly green VW bug, with a convertible top, a dented front fender, and custom upholstery."

B. Consonance and assonance are easily identifiable in the poem "Sparkles from the Wheel," by Walt Whitman. For example, "...sad sharp-chinn'd old man with worn clothes and broad shoulder band of leather," uses consonance to establish a droning tone which enhances the image of the old man - slumped over, downtrodden, tired. "With measur'd tread," uses assonance to enhance the sound the image produces. Discussion should include the effect each sound has on the mood, tone, and imagery of the poem, and students should explore the question of whether assonance and consonance are planned or "just happen."

C. One way to make students aware of consonance and assonance is to ask them to circle examples of each in their own writings. Ask them to watch for a pattern of sounds in a paragraph, decide what effect the sounds produce, and then try to substitute or insert other appropriate words with the same sound.

D. Give students lists of words with similar sounds and ask them to write a poem using three or more words from each of four lists. Do the first poem as a class activity on the blackboard. Encourage students to use concrete details and sensory images to describe an actual experience or to tell a story. Following are examples of lists. Using the dictionary, the teacher or students can make many more such lists.

(1) leather	lather	(2) bird	sword	(3) beak	sack
father	bother	word	weird	book	block
brother	clever	purr	curve	seek	peck
sister	other	purse	beard	clack	croak
clover	fever	first	burst	lake	defeat

E. Have students bring in words to popular music (often available on album covers). Identify poetic devices, using the blackboard or an overhead projector. Country-western music is a good source of poetic devices.

F. Have students bring in a copy of a newspaper or magazine. In groups of two or three, they are to identify figures of speech and their impact on the tone and effectiveness of the writing. This is a useful way to focus attention on the language of advertising. A colorful bulletin board can be constructed from this activity.

G. Have the students choose an appropriate poem or short story and prepare literal representations of two figures of speech found in the work. For instance, from "The Chambered Nautilus," a student might illustrate (or cut and paste) the seashell with a full set of sails ("This is the ship of pearl"). From the same poem, "Child of the wandering sea" might inspire another illustration.

H. Students will understand hyperbole after reading some of Mark Twain's short stories. Have them read "The Buffalo That Climbed a Tree," "The Celebrated Jumping Frog...", or "The Great French Duel." After reading and discussing Twain's use of hyperbole, have them write a short paper in which they describe an incident, a person, an animal, etc. using this device.

I. Write a sentence on the board based on the sentence pattern S-LV-PA, e.g., "The car is nice." Have students rewrite the same sentence, either in groups or individually, using a metaphor, a simile, and an example of personification in three different sentences. The basic meaning should be the same for each, e.g., "The Car is a chariot of chrome." "The car looks like a silver rocket." "The car invites you to get behind the wheel." Discuss the changes in message caused by the addition of imagery.

J. The poems "Bells," "Out, out--," and "Auto Wreck" are excellent vessels for illustrating sound devices. Have the students pick the words that best reflect the action itself; then give them a list of nouns such as: rain, wind, cooking, music, automobile, etc. Have them list words that onomatopoeically suggest the sounds associated with each idea. This activity could be used to generate a poem. Finished work should be shared by reading aloud, display on the bulletin board, or publication.

**R-4.0 Identify specific analytical elements
in literature: theme, conflict, exposition,
dialogue, plot, setting, characterization,
irony, satire, symbol.**

A. Students should readily accept the challenges of finding the elements of literature: identifying exposition, naming the protagonist and antagonist, identifying the type of conflict (man vs. man, self, society, nature), the climax, and the resolution. One of the best short stories to work with in the beginning is Washington Irving's "The Devil and Tom Walker." Not only are those elements easily identifiable, but the students have no problem in stating the theme of greed or "selling one's soul" to the devil.

B. The Crucible, by Arthur Miller, provides a great opportunity for the study of characterization. Miller used exposition, situation, dialogue, and interaction to develop his characters. Change in character can easily be traced in Rev. Hale and John Proctor. Students respond with enthusiasm to the theme of the play, conformity vs. non-conformity, because of the vehicle (the Salem witch trials). Students should be encouraged to identify and develop minor themes in a literary work, relying on their own perceptions as well as a received "theme."

C. Have the students diagram the plot of a short story or novel in a way that is suitable for class display. "The Enemy" by Pearl Buck is especially useful for this exercise. Encourage a dramatic flair for illustrating the climax, the various crises, etc.

D. A simple way to introduce students to symbols is to just look around the room and name as many symbols as can be found. Each student can find and interpret at least one symbol in this manner. Stress the importance of each person's individual interpretation.

E. Have students bring in magazines or phonebooks. They should search for visual symbols for various companies, e.g., Mercury for FTD, the caduceus for physicians. Discuss the purpose of symbols and how they relate to the company using them. Consider symbolic values of colors, symbols used in highway signs, and symbolic meanings attached to animals such as the wolf, fox, etc.

F. Show the 11 minute film Signs, Symbols, and Signals, #4-1119.

G. Have students read a story in which a symbol figures largely in determining theme, tone, or setting, e.g., "A Long Way Out" or "The Bear." Ask them to work together citing passages where references to that symbol are made and discussing the relationship of those passages to the overall impact of the story. This might also be done as a review activity for a semester exam. Have students individually prepare their own symbol for a literary work and show it to the class. The class then decides which literary work has been symbolized and considers the appropriateness of the symbol.

H. Two excellent stories for discussing irony are "The Ambitious Guest" by Nathaniel Hawthorne and "The Masque of the Red Death" by Poe. Students may be asked to draw a chart listing all the characters from Hawthorne's story, their ambitions and their fates. Discussion will center around the ironic twists of fate each suffered. How does the author reveal facts to the reader? Ask students to recall situations in which the outcome of their behavior was the opposite of what was expected or where someone else got his "just rewards" when his plans backfired.

I. Choose a story with an important or bizarre setting. Have the students write a real estate guide to the house or a weather report for the time during which the story is set. For example, have students write an advertisement for the sale of the Usher house or Prospero's castle. You might have them do a weather report for the many days of rain in A Farewell to Arms.

J. Discuss Irving's humor and compare it to the humor of today. Have students bring in examples of humor that show elements of Irving's type of humor, including ethnic "put-downs."

K. Divide the class into two groups. Have them read a different short story in which exposition plays a significant role. After reading the story, have each group prepare a fact sheet of key expository material. They should then exchange fact sheets and read the other group's story. When finished, students should critique each other's sheets, answering the following: Why was this fact so important to the outcome of the story? Was there any other information necessary to interpret the story? Did the protagonist know everything you did? Why don't authors just list all these facts at the beginning of a story?

L. Preparing a television or radio script for the production of a short story focuses students' attention on the rising action of a story. In order to properly present the story they are forced to examine its basic elements. Divide the class into groups and assign (or allow each group to choose) an element of the same story for purposes of writing a script. For example, one group might write a scene which establishes the setting, while another group writes a scene with dialogue which establishes characterization. Two groups may work on the same assignment, comparing their results for creative differences. (See Activity C on page 5 of this guide.)

M. After studying a piece of satiric literature such as the Duke and Dauphin scene in Huckleberry Finn, discuss with students the effectiveness of satire as a vehicle of social change. Ask students to work in groups developing scenes which satirize local attitudes toward issues which are of importance to them, i.e., off-campus lunches, smoking lounges, dress codes, etc. Warn them to use fictional characters and acceptable language. Contemporary satirists like Art Buchwald and Erma Bombeck might also be introduced.

N. As a form of satire, parody is one of the most enjoyable activities for students. You can have them parody such simple things as nursery rhymes or complex works such as Walden.

**R.5.0 Define propaganda and give at least
two examples.**

A. Have students look at a large advertisement and identify what techniques are being used to sway their opinion. They should note especially language, colors, and symbolism. Which devices are most effective in gaining attention? (e.g., Bandwagon, sparkling generality, name calling, testimonial)

B. Have students view a news broadcast or read a newspaper article covering a political event. Ask them to jot down "loaded" words. Have them determine the bias of the reporter or broadcaster by the types of words they choose to use.

C. Show film 8-80, Think Twice, They're Confusing You, and 8-689, Think Twice: The Persuasive Game.

O-3

D. You might want to assign a brief sales speech, asking students to use one of the identified techniques of persuasion.

R-8.1

E. Have students work in groups to construct a propaganda campaign to condemn or defend the witches in Salem.

R-8.1

F. Have students work in groups to construct a pamphlet which uses propaganda devices to present the Loyalist counterpart to Tom Paine's writings.

R-6.0 Name three regional writers and discuss how their works reflect the setting in which they lived.

A. Pair students in the room and determine a specific relationship for them, e.g., siblings, lovers, cousins. Each is to live in one of the major regions of the U.S. They are to correspond a total of four times attempting to convince one another to move to their region. In their correspondence they should refer to politics, geography, and customs of the area. They should also use effective persuasive devices to convince each other.

B. Study Florida writers. Students may already know The Yearling, by Marjorie Kinnian Rawlings. Help them research the work of Harry Crews (Gainesville), Tom McGuane (Key West), and John McDonald (Clearwater). Patrick Smith, an internationally known writer, lives in Brevard County and has been very responsive to students' interest in his work. You might assign Forever Island or Angel City and then discuss with students the Florida setting which is presented in these books. List the devices, descriptions, and details he uses to portray a region. For follow-up, have students create a poem, short story, or essay that is uniquely Floridian. Share the results by reading, displaying, or publication of a regional journal.

C. Bret Harte's works such as "The Luck of Roaring Camp" or "The Outcasts of Poker Flat," capture the flavor of Western morality. Remind students that the United States was originally populated by nonconformists and those who were least conforming went West as the East became more settled. Discuss the Western Code of justice and why it was functional for its time and place. (Note county film #12-141, The Luck of Roaring Camp.)

D. Timrod's and Ryan's poetry of the Confederacy provides a unique insight for American students into the psychological impact of devotion to a doomed cause. Comparing their work to Stephen Crane's work successfully illustrates the common, tragic elements of war.

E. Recommend to students a hike or canoe trip through the Ocala National Forest, setting for The Yearling. The canoe trail crosses the old logging road referred to in the novel. Photos or brochures from the Juniper Spring Park would enhance a study of Florida literature.

R-7.0 Discuss the impact of at least three ethnic writers upon the themes, style and/or tone of American literature.

A. Assign students a composition in which they will trace their own roots. They should discuss with their guardians their own ethnic/racial background and find out which customs reflect that background. These should then be compiled in essay form and shared in groups. Alex Haley's Roots provides an obvious resource for this project.

B. In her poem "My Mother Pieced Quilts," Teresa Acosta found a mosaic of her life in her mother's handmade quilt. Each of us is a mosaic of experiences. In an essay or original poem, cite the major experiences (either personal, familial, social, or national) which have made the mosaic of your life.

O-2

C. After reading "from the Iroquois Constitution" by Dekanawidah, discuss the impact the Iroquois nation had on the drafting of the United States Constitution. You may have to supplement the reading for the class, or you might assign an individual or group to do the extra research.

W-1.7

D. Have students compare/contrast the images of Chicago presented by Carl Sandburg and Lorraine Hansberry in the selections "Chicago" and "Chicago: Southside Summers," from To Be Young, Gifted and Black. Both the ethnicity and the sex of the authors may be considered in your discussion.

E. Use county film #12-317, The Weapons of Gordon Parks, to inspire interest in Parks' autobiographical novel, The Learning Tree.

F. Note Appendix A of this guide, which includes a list of ethnic American writers.

R-8.0 List at least three characteristics and three major authors of the following periods: Colonial/Revolutionary, Transcendental/Romantic, Realistic, Pre-World War II, Post-World War II, Contemporary

A. Important background information can be presented by students in the form of a news broadcast of critical periods within the era studied. They might feature actual news items, editorials, fashion news, satire, celebrity interviews, and trends of the day. This might also be used as a review activity at the end of the year to remind students of periods you have studied together.

O-2

B. Begin a time line on the classroom wall or bulletin board. As each author or literary period is studied, affix pertinent information and/or pictures to the time line, perhaps using different colors for different periods, regions, etc. This is an excellent way to highlight supplemental authors and historical events.

R-8.1 Colonial/Revolutionary

C. To demonstrate the effect of Tom Paine and the other pamphleteers, have students write pamphlets designed to call others to action on an issue being discussed in your school's student government. Develop pamphlets for both sides of the issue.

R-5
W-3.6

D. The tradition of the American hero has its roots in the Literary Nationalism period (1800-1840). Discuss heroism as it is portrayed in literature from this period. Is being a hero a matter of thought, action, or both? Do the heroes plan their actions or act spontaneously? Are they realistic or superhuman? You might compare and contrast nineteenth and twentieth-century concepts of heroism.

R-8.2 Transcendental/Romantic

E. Bring in several Romantic paintings and pieces of music (many texts have a fine arts section; if not, consider Constable, Turner, and Goya, along with Beethoven's Third or Sixth Symphony). Put a list of characteristics of Romanticism on the board and have students identify those characteristics in specific works. Then as a class read "Thanatopsis" and "The Chambered Nautilus." Discuss what similar characteristics are illustrated in these poems and the art or music.

W-2.3

F. Have students investigate the question "Am I Romantic?" by developing a questionnaire that identifies Romantic tendencies and give it to their friends. Share the results with the class. This might culminate in a writing activity at the personal level wherein a student discusses his own Romantic qualities, a classification essay wherein students classify today (or the 60's) as Romantic, or with an essay in which the students attack or defend the statement that today is a Romantic age.

W-1.7

G. After introducing the elements of Romanticism, give students the following quick quiz (on the overhead or orally). They need to decide which is more Romantic and be prepared to defend their decision.

Which is more romantic?

1. A trip to the Everglades or a trip to Disney World?
2. A girl in designer jeans or a girl in a long, flowing, fringed black gown?
3. A gift of orchids or a gift of bread and cheese?
4. Meeting at midnight or at 2:30 in the afternoon?
5. The movie Ghandi or the movie Tootsie?
6. Driving a Chevy truck or a Mercedes-Benz?
7. A visit to a cypress swamp or a visit to a dam?
8. Eating at Morrison's Cafeteria or Maison du Jardin?
9. A bowl on the table filled with apples or one filled with pomegranates?
10. Reading a murder mystery or watching "Three's Company" on television?

Go over the questions with the class. The diversity of elements within Romanticism will give weight to both sides of some questions. It is important that they know that Romanticism encompasses many ideas. It will help them understand better if you go back and view Romanticism in terms of different authors. Ask them how Poe would have answered the questions, or Hawthorne, or Bryant.

READING

H. After introducing the Faustian legend and having students read Irving's "The Devil and Tom Walker," give the following instructions for writing: "You are the main character who meets the devil and makes a compact with him. You exchange your soul for something you want, e.g., riches, a certain person to date or marry, a new car, an "A" on a test or in a certain course. If you can figure out a way to outsmart the devil, you don't have to live up to your part of the bargain.

I. After reading Irving's story, read Stephen Vincent Benet's story "The Devil and Daniel Webster." Compare the two concepts of the devil as detailed in these stories, or compare the two main characters, Tom Walker and Jabez Stone.

W-1.7

J. Read the following poem and compare the concept of death revealed in it with the concept of death in William Cullen Bryant's "Thanatopsis." Which poem to you prefer and why?

Do not stand at my grave and weep;
I am not there. I do not sleep.
I am a thousand winds that blow.
I am the diamond glints on snow.
I am the sunlight on ripened grain.
I am the gentle autumn's rain.
When you awaken in the morning's hush
I am the swift uplifting rush
of quiet birds in circled flight.
I am the soft stars that shine at night.
Do not stand at my grave and cry;
I am not there. I did not die.

(This anonymous poem was delivered by the late John Wayne as the eulogy at the funeral of film director Howard Hawks.)

K. Oliver Wendell Holmes, like many other poets and philosophers, found that creatures from the natural world can teach humans an important lesson. After reading "The Chambered Nautilus," think of such a creature that you have observed or read about. In a short composition, describe its behavior and explain why it has been instructive.

W-3

L. While studying Transcendentalism, assign group work on Brook Farm, the experiment in communal social living which inspired Hawthorne's Blethenedale Romance. Students can be assigned individuals who lived on and/or visited the farm, research their backgrounds, and then make a group presentation to the class. One form of presentation is the round-table discussion, with a student taking the role of an investigative journalist interviewing the characters about lifestyles, philosophies, and writings.

O-2

M. Meeting of the Minds Project: Students will divide into groups of three or four. One student will assume the role of moderator and the two or three remaining students will choose authors, characters, or historical figures who are diverse in their views or opinions. Those characters chosen might be from the same time period or from different eras. Some suggested personalities are: Gloria Steinem and Emily Dickinson, Tom Buchanan and Ma or Pa Joad, Mark Twain and J.D. Salinger, etc. Students research and prepare material which will allow the characters to argue their various positions.

RS-2.0

R-8.3 Realistic

N. Divide the class into three groups. Bring in a picture of a woodland scene. Assign a group for each of the following styles: Realism, Romanticism or Puritanism. Have each group describe the pictured scene using the language and tone representative of their assignment. The Puritan group might focus on the evil lurking there, the Realists might note the naturalness of the life cycle occurring in the picture, and the Romantics might use lyric, emotional language to express their view.

R-8.4 Pre-World War II

R-8.5 Post-World War II

O. Have students read the poem "Richard Cory," by Robinson. Then play Simon and Garfunkel's song by the same title. Compare and contrast the language and effect of each on the listener. Discuss the dilemma of the person portrayed in both works.

O-1

P. Share with students selections from Spoon River Anthology. (Note film #8-1305, Spoon River Anthology.) After reading Grapes of Wrath, Of Mice and Men, or "Leader of the People," have students write epitaphs for one of the major characters following the form of Masters' work. This activity can be used to encourage work in oral interpretation.

Q. Share the poem "Lucinda Matlock" from Spoon River Anthology. Then assign the story, "The Jilting of Granny Weatherall." Compare Lucinda and Granny and have students create an epitaph for Granny which details her experiences in life.

R. Have a group of students reenact the trial of Tom Robinson as it is recounted in Harper Lee's "To Kill a Mockingbird." Have another group enact the same basic trial in a contemporary courtroom. This provides an opportunity to discuss the effect of civil rights legislation today and to introduce the work of Langston Hughes, Richard Wright and James Baldwin.

R-7

S. After reading Updike's "The Dogwood Tree," ask students to write their reflections of a special moment in their early years: an uprooting situation, a special building in the hometown, a town character, a remembrance of a friend from elementary school days, the first love, stages of a friendship between two people, feelings upon the return to a former neighborhood or losing a special possession.

R-8.6 Contemporary

Because we are so conscientious in our instruction of reputable American authors, we frequently omit contemporary authors in the race to include all the "important" writers. In doing this our students lose sight of the constant evolution in writing and never gain awareness of fiction that may have more relevance for them.

T. The New Yorker, Harper's, and Atlantic are excellent sources for good, current fiction and poetry. Have students work individually or in groups, depending on how many magazines you can scrounge. Ask the students to find one work that they think typifies some aspect of life in the 80's. Have them share some portion with the class orally and discuss their analysis or write their findings in an essay.

O-2

U. Scholastic's Literary Cavalcade offers current literature, playscripts, excerpts from film scripts and timely articles on writing. Because the magazine is produced especially for high school readers, the perennial concern about "objectionable material" in contemporary literature is lessened. Literary Cavalcade also offers a contest and other features which encourage student writing.

V. Incorporating contemporary fiction as you go replaces the need for a separate unit at the year's end. When teaching Romantic poetry, introduce excerpts from Richard Brautigan's Trout Fishing in America or In Watermelon Sugar. Encourage students to see the parallel philosophies of the Romantic period and the 1960's. For contrast, use the song "What a Piece of Work is Man" from Hair when teaching Edward's "Sinners in the Hands of an Angry God." Point out the evolution in American thought from Puritanism to Humanism. Using Poe's "Tale of the House of Usher" and "April 2005: Usher II," discuss the changes in the basic story format and what it reveals about the twentieth century spirit.

W. Read excerpts from Annie Dillard's Pilgrim at Tinker Creek. Have students compare and contrast the experiences of Dillard with Thoreau's; motivations, philosophies, observations, male/female perspectives are all good topics for discussion.

X. A motivated student would enjoy comparing Robert Pirsig's Zen and the Art of Motorcycle Maintenance with Huckleberry Finn.

Y. Encourage students to watch the newspaper for literary news: the death of an author, publication of a new work by a recognized writer, announcements of Nobel, Pulitzer or National Book Awards, even literary gossip. Reward students who bring such items to class and maintain a bulletin board of clippings, reviews, etc. Acquaint students with the New York Times Book Review and other sources of information on current literature.

RS-2.1

R-9.0 After reading each of the following,
list a minimum of three characteristics,
one work, and their geographical/historical/
psychological value:

R-9.1 Emerson

A. Because of his vocabulary and sentence style, Emerson is one of the most difficult writers that the students will encounter this year. Choose an essay and divide the class into the same number of groups as there are paragraphs. Each group can then focus on one paragraph. They are to define any new words and note and interpret the topic sentence. Then have the students present the paragraphs in the order that they appear in the essay. You will provide the transitions noting the relationship of ideas from paragraph to paragraph.

B. "Self Reliance" by Ralph Waldo Emerson is filled with memorable statements. Select one of these quotations that appeals to you and demonstrate the truth of the quotation.

- "In every work of genius we recognize our own rejected thought."
- "Whoso would be a man, must be a nonconformist."

R-9.2 Thoreau

A. "Why I Went to the Woods" - "Give" each student \$250.00 to move to a nearby lake for a year. The student will need to figure out the cheapest kind of shelter to build, how they can live off the land, and what supplies they will need. Have them detail their expenses and write about the differences between how Thoreau lived and how they would do it.

B. "Civil Disobedience" - Legend has it that when Thoreau was in jail for not paying his poll tax, Emerson visited him and asked, "Henry, what are you doing in there?"

W-3.6

Supposedly Thoreau answered, "Waldo, what are you doing out there?" In this answer Thoreau was implying to his friend that one should not conform to a value of society when it conflicts with one's own values. Write a letter to Thoreau in which you either compliment him on his actions or attempt to convince him he was wrong. Explain thoroughly the reasons for the point of view you take.

C. "Where I Lived and What I Lived For" - Select one of the following quotations from Thoreau and tell why you either agree with it or disagree with it. A paragraph would be an appropriate length.

"A man is rich in proportion to the number of things he can afford to give away."

"As long as possible, live free and uncommitted."

"The morning is the most memorable season of the day."

"Our lives are frittered away by detail...let your affairs be as two or three..."

They should then illustrate the quotation with original drawings or magazine clippings.

W-3.1

D. Bring in information on Gandhi and his role in India's history. Assign "Civil Disobedience," and have the students define that term as it applies to Gandhi. Students could also be assigned to research Thoreau's involvement with the Abolitionists, and the influence of civil disobedience on Martin Luther King and the civil rights movement in the 60's.

E. Have the students go out in the woods and record a minute observation of nature for a 30 minute period. When they return to class with their notes, have them read "The Battle of the Ants" and write an anecdotal record of one of their observations, focusing on its larger meaning.

RS-2.0

0-2

F. Have students prepare a debate between James Polk, president during the Mexican War, and Thoreau over the justness of the conflict and the individual's responsibility to participate.

G. Read with the students, The Night Thoreau Spent in Jail, a play by J. Lawrence and R.E. Lee. Have them decide what ideas they hold dear enough that they would defend by forfeiting their freedom.

R-9.3 Poe

A. Try to do at least one Poe story for Halloween. Completely darken the room and light candles. Burn a nonfloral incense. Play a dramatic reading of Poe's work, e.g., "Cask of Amontillado," or "The Tell Tale Heart."

B. Bring in biographical information on Poe and discuss those elements in his life which made it so difficult for him. Discuss particularly the role of the critic Griswold in distorting our view of Poe. Who is the real Poe? Have the students choose three selections of Poe's work that reflect his life or his attitude towards a particular subject. They should then write a character analysis citing those works for evidence.

W-3.2

C. Show the film The Cask of Amontillado, (# 4-909). Often students have read the story. Since the film is dark and murky, and the story full of complex details, a proper introduction is necessary. Discuss with them which is more effective in achieving the desired effect, the film or the written story.

D. Edgar Allan Poe's definition of a short story stated that all the story's elements should work together to create a singular effect. Have students write a paragraph that creates a single emotional effect, e.g., fear, joy, horror. They may describe a scene or narrate a short incident, being careful to adapt vocabulary, sentence length, etc. to contribute to the desired effect.

R-9.4 Melville

A. Before having your students read "Bartleby the Scrivener," play the song "I am a Rock" by Simon and Garfunkel. Discuss why a person would withdraw and desire to be isolated from other people. Then assign the story. Discuss whether the song could have been written for Bartleby. For less able students you might choose to use the movie Bartleby and discuss the same issues.

B. Benito Cereno or Billy Budd are excellent recommendations for students who desire enrichment reading. Similarly, Typee and Omoo reveal the adventurous side of Melville's life - and are short enough for students to handle successfully.

R-9.5 Hawthorne

W-3.5

A. Show the film Young Goodman Brown (#12-553) or Dr. Heidegger's Experiment (#8-757) after students have read the story. Discuss the treatment of symbolism in the film and in the story. What is the most significant symbol in each? This provides an excellent opportunity to contrast with students the use of symbolism in visual media and printed material.

B. Put the phrase "The sins of the fathers are vested in their sons" on the board. Show the film Witches of Salem (#12-633). Share with students the role of Judge Hawthorne in the Salem witch trials. Discuss how this heritage shaped Hawthorne's attitude and point of view in his works.

C. On the day the class begins "The Minister's Black Veil," wear a mask yourself or have a student wear a mask to class. At the end of the hour, discuss the feelings that this arouses. After this activity the students should be better able to relate to the citizens of Milford.

W-1.7

D. Ask students to compare the traits of Reverend Jonathan Edwards and Reverend Hooper in "The Minister's Black Veil," or contrast their own definition of sin with the Puritan concept of sin as revealed in the story.

RS-1

RS-2

W-3.6

E. Revenge is sweet, some people say. Others believe that a vengeful person does more harm to himself than to his enemy. Ask students to write a multiparagraph essay exploring the idea of revenge. The paper should include a definition of revenge and a statement of opinion. They may use the works of Hawthorne, Melville and/or Poe and they may also include examples from real life.

R-9.6 Dickinson

R-4.10

A. After watching Emily Dickinson: A Certain Slant of Light (#12-671), students have no trouble identifying themes, characteristics, and natural images in Dickinson's poetry. They are fascinated by additional information about her life. Have them explore the idea of her white dress being a symbol of the shroud or the wedding dress/novitiate costume. They can find plenty of support in her poetry for either.

W-3.4

B. Assign the reading of a critical essay on Emily Dickinson. Have students work in groups and choose two poems of hers that directly reflect her life and experiences. Because her work is so very personal, most of her poems are self-

disclosing. "If You Were Coming in the Fall" might be used to illustrate her love interests. "To Make a Prairie" or "I Taste a Liquor Never Brewed" might be used to show her ways of coping with her loneliness.

C. Read the poem "I Wrote a Letter to the World." Have students write their own letter to the world communicating one message they would like all the world to hear.

R-9.7 Whitman

A. Whitman's "I Hear America Singing" was written over 100 years ago. Ask students to help you list on the board sensory images of people and/or activities from the contemporary American scene. Try to achieve as broad and varied a list as possible, drawing from many geographical regions and walks of life. Then ask students to use the list to create their own version of "I Hear America Singing."

B. Have students read "When Lilacs Last in the Dooryard Bloomed" and the lament Frost wrote at the death of John F. Kennedy. Discuss the elements of a good elegy. Have students note specific references to the qualities of each president. Ask them to write an elegy to a person whom they respect.

R-9.8 Crane

A. Have students list people today that they would call a hero as preparation for reading "A Mystery of Heroism." Decide whether Collins was a fool or a hero. For a follow-up assignment, ask students to bring in newspaper clippings of seemingly heroic exploits. This could create an ongoing discussion about the value of one's own life and the circumstances under which one might be willing to sacrifice it. (Note also Activity D on page 15 of this guide.)

B. When students read "I Saw a Man Pursuing the Horizon," ask them to write a paragraph stating their position. Are they the person pursuing the horizon or the person who says that it can never be reached?

W-3.6

C. Use The Red Badge of Courage and "The Blue Hotel" to teach the characteristics of naturalism. Help students to find specific events or passages which exemplify naturalism.

W-3.3

D. As an essay question, ask students to identify three specific phases through which Henry Fleming passes in The Red Badge of Courage. They should describe each phase and tell what causes him to change from one phase to the next, citing specific passages from the novel to support their statements.

R-4.10

O-2

E. Appoint groups to study the color symbolism in The Red Badge of Courage. What does green represent? Red? Reporting should be done orally, with discussion of differing interpretations.

R-9.9 Twain

R-4.4

A. Discuss Twain's use of dialect and local color in Huckleberry Finn or "The Jumping Frog of Calaveras County." Cite unique expressions or ways of saying things. As a class, list colloquialisms and phrases which are unique to the twentieth century, or a certain area. In groups, have students rewrite a selected passage from Twain in formal English - or ask them to write an original conversation using local dialect.

R-9.10 Frost

O-1

A. Have the students read a variety of poems by Frost and pick the one they like best. Each student then prepares a poem for oral interpretation to the class. As a group project you might have one student read the poem while the others pantomime or dance the action of the poem in the background.

B. Have each student bring in a picture of "Frost country," and explain what poem it represents.

R-9.11 Sandburg

A. Sandburg is noted as a collector of folklore; he did much to popularize folk music by singing and accompanying himself on the guitar. Since you will be talking about the "common folk" at this time, it may be appropriate to make a folklore assignment. Have students collect samples of local folklore, including: epitaphs, local ghost stories, historical memories, personal anecdotes, traditional recipes, children's stories, crafts, herbal/folk medicine, etc. It is important that the students collect this information verbally, and that they record the name of the person being interviewed. The date and location of the interview should

also be noted. The Cocoa High American literature classes have established an archive of pieces collected over the past five years; students can note certain patterns, stock stories, and variations beginning to occur. Publication of a Foxfire type magazine of local folklore is a logical outgrowth of this project.

B. Provide copies or read aloud in class the first section of Upton Sinclair's The Jungle where Jurghis and Ona walk through Packingtown in Chicago. Then have them read "Chicago" by Sandburg. Discuss the very different views of the city, including also Lorraine Hansberry's view in "Chicago: Southside Summers" from To Be Young, Gifted and Black.

R-9.12 Hemingway

A. Discuss definitions of the word "hero." Show the film Hemingway (#12-71), which features actual film sequences and quotations from Hemingway himself. Have students trace the events in Hemingway's life which contributed to his public image of heroic masculinity. Detail the circumstances of his death, and why he might have killed himself.

B. Have students write Hemingway's obituary; then read samples from obituaries which were published at the time of his death in 1961.

C. Have the class read a novel and/or stories by Hemingway, such as A Farewell to Arms, "In Another Country," "Big Two Hearted River," or Old Man and the Sea. Discuss the differences between Hemingway's life and the lives illustrated in his work. This is also a good opportunity to discuss the influences of environment upon an author's work.

D. Have students analyze a section of Hemingway's prose, listing the verbs he used and charting his sentence lengths. Discuss how his career as a journalist affected his writing, and how Hemingway's style affected future American writers. Students might also compare Hemingway's style to Faulkner's, contrasting their sentence lengths and language patterns.

W-3.4

E. Hemingway's use of dialogue is one of his strengths. Copy onto a transparency a selection of his dialogue and also a selection from an earlier writer such as Poe or Hawthorne. Have students identify which selection best portrays real conversation. You might then choose to have them write realistic dialogue of their own. Note the difference between actual recorded conversation and artistic dialogue, which includes careful selection.

R-4.4

R-9.13 Faulkner

A. Have students read Faulkner's "The Bear." You may want to show the film also/instead (#12-4). Discuss the boy's rite of passage. Have students write a short essay in which they describe the first incident that showed them they were approaching maturity. Summarize the results to determine whether common events occurred to all. Bring in information of tribal cultures that have more marked rituals of passage into adulthood. Discuss the difficulties in growing up in a society where adulthood is not clearly separated from childhood.

B. "A Rose for Emily" - Since the author leaps back and forth in time and students may lose track of the sequence of events, have them go back and outline chronologically the events in the story. You might choose to list the events and have the students put them in order, e.g.,

Miss Emily dies. (At what age? Where?)

Miss Emily's father dies. (Year?)

A deputation visits Miss Emily about her tax delinquency.

People complain about the smell in Miss Emily's house.

Miss Emily turns 30.

Miss Emily cuts her hair.

Homer Barron enters Miss Emily's house and disappears.

Miss Emily's hair turns iron-gray.

Miss Emily closes off the top floor of her house.

W-3.1

C. "A Rose for Emily" - Ask students to describe a time in life when they tried to shut out the fact that someone or something close had died or ended. How did they attempt to do this and why? The essay should conclude by describing the moment when the fact was finally accepted.

R-9.14 Fitzgerald

RS-2.0

A. In the library have the students research life in the 20's. Have them consider dress, sex roles, morality, government, prohibition. Then have them read The Great Gatsby or "Bernice Bobs Her Hair" and discuss how it reflects the times during which they were written. You might show the one-hour abridged version of Gatsby, film #12-679.

B. Discuss with students Fitzgerald's experiences in Hollywood. Individuals may want to research the early days of the film industry in America. Activity C on page 5 of this guide will give students an appreciation of the problems involved in translating a short story or novel to the screen.

C. After students read "Bernice Bobs Her Hair," ask them to write a character sketch of someone they know who shares the values of one of the characters in the story.

W-4.1

R-9.15 Steinbeck

A. After students read Of Mice and Men, focus particularly on the issue of euthanasia. The morality of George's decision makes a good topic for persuasive debate or for an essay of opinion.

B. "The Leader of the People" - Discuss with students the need for a new frontier of challenge. Analyze the characters in the story who have a challenge and those who don't. The idea of the frontier could be carried into science fiction as well. What qualities must an astronaut have in common with the pioneers who first pushed their way across America?

C. "The Leader of the People" suggests a research topic in "Literature of the American West." Students might be interested in reading and analyzing the works of Zane Gray, Louis L'Amour, or Larry McMurry.

RS-1

W-3.7

O-2

D. As students read The Grapes of Wrath, discuss the plight of the farmer during the Depression. They should choose one character and analyze that character's reactions to the circumstances of the novel. How would responses and opinions of characters differ if the novel were set in the 1980's?

E. Grapes of Wrath might inspire a research project (oral or written) investigating migrant conditions in Florida. Students might compare Steinbeck's novel with Angel City, a recent novel by Patrick Smith.

RS-1

W-3.7

O-2

F. After reading "Flight" or The Pearl, students might write a paragraph describing what would have happened if the story had been set in an inner-city slum of the 80's.

R-9.16 Wilder

A. After reading The Skin of Our Teeth have students create a fourth act of the play which mirrors Wilder's language, characterization, and time sense. It should be set after the nuclear age begins. Remember that Wilder wrote this play in 1942, prior to the deployment of the atomic bomb. The question of whether or not Wilder could maintain his optimistic tone under the present threat of nuclear holocaust needs to be addressed before students begin writing.

O-1

B. Use Humanities: Our Town and the Universe (#12-162) and Humanities: Our Town and Ourselves (#12-161) to teach Our Town. This play offers rich opportunities for oral interpretation.

W-1.7

C. Show The Long Christmas Dinner (#16-4), a new county film. Students could compare the universal family values in this play to the values expressed in Our Town. The Dining Room, a recent Broadway play by A. C. Gurney, would also make a nice comparative study for Wilder's Long Christmas Dinner, if the teacher can obtain a copy of it.

R-9.17 Miller

A. Death of a Salesman - Students should write obituaries for Willy Loman, being careful to include the following:

- the facts of his life, i.e., ancestry, parentage, youth, education, career, significant events, travels, accomplishments, personal life, and circumstance of death
- description (with quotes) of his values, beliefs, and motivations and how they developed
- opinions and comments (positive and negative) about Willy as stated by colleagues, peers, and family members.

B. Present material on the McCarthy trials. Hand out copies of selected committee transcripts and discuss carefully the mass hysteria generated by the investigation. Then introduce The Crucible, carefully noting the aside in Act One which refers to McCarthyism. Have students write a review of the play from the point of view of McCarthy or from one of the accused. This provides an excellent opportunity to discuss the value of literature as a vehicle for social change. Students might also compare The Crucible with View from the Bridge, another Miller play written within the context of the McCarthy era.

W-1.3

C. Following are sample essay questions for The Crucible. Instructions should ask students to use essay form, i.e., an introductory paragraph which includes a thesis statement; a series of paragraphs each containing a topic sentence, specific details, and a conclusion; and a concluding paragraph which summarizes or restates.

W-3.3

1. Analyze the maturation of John Proctor from a communal outsider with low self-esteem to a hero with his goodness at last intact. Be sure to include the wide range of factors affecting this change in Proctor.

2. Analyze the changes in Rev. John Hale as related to his sin of intellectual pride, his loss of faith, and the downfall of the theocracy in New England. Be sure to include a discussion of his self-concepts as well as his place in this society, his growing insights, and his change of heart and character.

3. Analyze the roots of communal hysteria as found in Puritan beliefs, superstitions, and petty quarrels. Then discuss the hysteria's reality in charges, arrests, and convictions. Finally discuss the personal, communal, and political changes which resulted from this hysteria. Use a wide range of characters in your discussion.

4. One definition of crucible is a chemist's container used to heat materials to high temperatures. Another definition is a severe test or trial. Why did Arthur Miller choose this title, and what characters are put to a severe test? How are they tested and how do they react?

R-9.18 Williams

A. Ask students to write an essay exploring the symbolism of The Glass Menagerie. What do the glass animals represent and how does the playwright use this device to add meaning to the play?

R-4.10

B. Have students read The Glass Menagerie aloud, and take time to explore the different meanings created by reading certain lines in different ways. Help students discover the several interpretations possible for lines such as Tom's "There's a lot of boys who meet girls which they don't marry."

O-1

R-10.0 Identify meanings for at least 150 new words drawn from readings in American literature.

A. Encourage students to keep a vocabulary journal in which they list unfamiliar words encountered in their readings of American literature. Periodically, when discussing literature, ask students to identify new words and spend time exploring meanings and contexts. Choose words from students' lists for weekly tests. Have a student prepare attractively decorated 12 inch cards of new words for display in the classroom.

B. Challenge students to use new vocabulary words in their writing assignments. Use the new words in your oral presentation of literary material.

R-11.0 Demonstrate mastery of Florida State Minimum Performance Standards and Skills in Reading.

Appendix E of this guide provides a list of the Florida Minimum Performance Standards and Skills in Reading and Writing for eleventh grade. They should be integrated within the American literature curriculum, and reinforced where necessary.

W-1.0 Control the forms of written language.

W-1.1 Demonstrate proficiency in the writing process: prewriting, composing, revising, proofreading.

A subversive way to get students to use the entire writing process is to hold a "writer's workshop". This particular exercise is valuable in helping students to see different points of view, perspective, unusual relationships, and to use poetic devices and peer resources. It also makes a good introduction to a unit on Imagist poets.

Prewriting: Have the class list three words on the board:

1. an animal they might like to be reincarnated as;
2. a verb not usually associated with that animal;
3. any noun.

Composing: Instruct the students to write a poem which uses all three words. Give them several days to work it through and allow the "Aha!" experience to happen. Collect the poems.

Critiquing: Have each student's poem typed onto a ditto, make copies for everyone in the class, and bring students together in a workshop atmosphere. (Gather around tables, or group the desks.) The rules for the workshop are simple, but must be strictly adhered to:

1. The poet whose work is being discussed must LISTEN. He is not allowed to speak while his poem is being discussed. This enables him to hear what the poem says, as opposed to what he thinks it says.
2. Critiques must give constructive criticism, including specific helps where possible. Encourage both positive and negative feedback, even if you must provide some of it yourself to get things started.
3. In the beginning, before students have developed a critical sense, they tend to say things like "That was real good," or "I like that," neither of which is very helpful to the writer. Show them how to be specific by asking them to:
 - a. make a metaphor for the writing (ex. "your poem is a butterfly.");
 - b. summarize the content in one sentence;

c. tell every thought, question, or image that occurred as the work was read;

d. summarize the content in one word.

Rewriting: Send the class off to rewrite their poems.

Proofreading: If you have a computer, use it. Allow the students to type in their own revisions, checking the work along the way. Students may also check each other's revisions.

Bring the class together for a final reading. You may wish to have the class select the poems and give awards. (Best poem, best imagery, most improved, funniest, etc.)

This process can be used regularly to establish a supportive atmosphere for writing. Although it is time consuming, some student writers have found it so helpful that they arrange their own after-school readings.

W-1.2 Use appropriate aids for writing.

A. The Thesaurus - Copy several paragraphs from an article in Reader's Digest. After finishing a lesson on the basics of how to use a Thesaurus, have students choose words that can be changed to alter the tone of the article. Place the rewritten paragraph on another overlay. Emphasize the differences in word sculpting and its impact on meaning. As a follow-up activity, hand out copies of a newspaper article. Assign a specific point of view or tone to be communicated in the revision and have students rewrite it.

W-1.3

B. Keep a copy of 20,000 Commonly Misspelled Words in the room, and encourage students to use it as often as they may need to.

C. Use handbooks as needed for reference.

W-1.3 Select vocabulary and use tone, point of view, style, and sentence structure appropriately to an intended audience and purpose.

A. Have each student pick an object in the classroom, e.g., the American flag, the pencil sharpener, a dictionary, and describe the room and its activities from that object's point of view. Read aloud paragraphs to the class and have students

guess the identity of each object. At the end of the activity discuss how their view of the room would have been different were they another person, i.e., the custodian, principal, a parent.

B. A follow-up activity to the above would be to choose a story or poem, e.g., "Out, Out--" or "An Episode of War," and have them rewrite it from another point of view.

C. To demonstrate the variety and versatility of language, try the following five minute game: choose an indefinite verb like "walk" or "say" and go around the room asking each student to supply a more specific word. For instance, instead of "walk" students might contribute "skip," "lurch," "glide," "stumble," "march," or "prance." For more fun, ask a volunteer to act out each verb.

D. Write two descriptions of a character such as Abigail Williams from The Crucible, Faulkner's Emily, Hester Prynne, or Hemingway's Catherine Barkley. Instruct your students to write the first sketch for an audience of elementary school children and the second for an adult audience. They will, by necessity, use different vocabulary, tone, point-of-view, and sentence structure. To facilitate their work, discuss some of the changes they will need to make.

W-1.1

E. After accumulating a minimum of five essays in students' folders, have them write a chart which notes sentence pattern, sentence structure, words per sentence and sentences per paragraph for each essay. Have them carefully analyze each essay to determine the above and note any obvious trends. Other devices to help students revise their work effectively include the following:

1. Use a Fry graph to determine reading level of a student's work. They will be surprised, and may discover an incentive for improving their style.
2. Circle the first four words of every sentence to discover how many times the writer starts with "the" or "well."
3. Circle all verbs to discover how many are active.
4. Circle all prepositional phrases (too many in a row can cause confusion).
5. Underline all subordinate conjunctions to examine how they are used.

6. Do a bar graph of sentence length to call attention to style or emphasis.
7. Circle all adverbs. How many are weak, like "very," "hopefully," or "really"?

This would be a very good time for a writing conference in order to help students evaluate their tabulations.

W-1.4 Use literary devices appropriately.

R-3.0

Jane Palikan at Cocoa High used this idea for writing assignments based on poetic devices: each student writes a description of a car, using at least one of each of the given devices. More advanced students will even tend to develop extended metaphors comparing their cars to girlfriends, parents, and teachers. See ideas on pages 7 and 8 of this guide.

W-1.5 Demonstrate mastery of Florida State Minimum Performance Standards and Skills in Writing.

Appendix E of this guide provides a list of the Florida Minimum Performance Standards and Skills in Reading and Writing for eleventh grade. They should be integrated within the American literature curriculum, and reinforced where necessary.

W-1.6 Use conventions of standard American English : capitalization, punctuation, spelling, usage, sentence structure.

Use appropriate handbooks for reference, also Warriner's or Prentice-Hall for instruction.

W-1.7 Use appropriate logical thought patterns including comparison/contrast, classification, chronological order and definition.

A. Comparison/contrast essay - a fairly easy essay for students to write at the beginning of the year as a paper comparing and contrasting the Puritan and Cavalier traditions. Assign the introductory material found in your text. As a class, list on the board all the characteristics and background information the students can find. When completed have them note obvious similarities and differences. As a follow-up assignment, have students write an essay in which they choose several of the most significant points, e.g., religion, government, motivation for coming to the New World, and compare/contrast the two groups. The greatest difficulty in teaching students how to write this type of essay is teaching format. Students prefer to organize by story rather than by points of comparison. You might want to outline the structure of a basic comparison/contrast essay to help avoid this.

B. Another good topic for a comparison/contrast essay concerns the treatment of the devil in "The Devil and Tom Walker." Use this opportunity for discussing the changing attitudes toward religion from Irving's to Benet's time. Have your students describe the differences in both the devil's appearance and role.

C. Bring in a bowl of fruit, vegetables, crackers, desserts, etc. (or collect odds and ends such as scissors, comb, knife, etc.). Items should be as varied as possible. Have students work in groups and develop as many ways as possible to classify them, e.g., taste, color, odor, nutritional value, etc. Have each group present its classification system to the class and name the objects they assigned to each.

D. Give the students a diverse list of authors they have read (Poe, Dickinson, Fitzgerald, Bierce, Vonnegut). In groups have them develop a classification system and put the various authors in the categories. (They might consider geographical location, style, physical handicaps, family background). Students should then share with the class their systems of classification. Decide which two systems are most useful and appropriate; have each student write a short essay classifying an author into one of those systems. Share some of the most original with the class for comments.

R-8.0

E. A final essay or semester unit might ask students to classify an author into one of the traditional literary periods and defend their positions. You might also use a literary excerpt and have them defend its classification.

F. The cause-effect essay provides a good opportunity for students to delve into the phases of authors and characters. Begin the class by drawing a stick figure on the board. Tell the students that it is a man/woman. Ask the question "What has shaped this person's identity?" or "What shapes this person's decisions?" List all the things they suggest, i.e., parents, peers, sex, tradition. From this assign an author or characters such as Poe, Whitman, Gene Forrester, Nick Adams. Have the students describe the effects of the various factors shaping their lives.

G. Read a poem or short story such as Crane's "Episode of War," Robinson's "Miniver Cheevy," or "Richard Cory." Discuss what happens to the character in terms of cause and effect. Ask why the outcome has to be what it is. List the factors that contribute to the outcome. Consider environments, heredity, decisions. Have the student list words and phrases which show causality: as a result of, because, if...then, in response to, in light of, due to, since, responsible for. Have the students develop an essay which explains the causality of events in the selection, using some of those words and phrases.

H. Chronological order - Have students make a list of the events as they occur in an essay or short story. Possibilities include: journal excerpts from Bradford, deVaca, Castaneda, Thoreau, or Dillard; short stories by Poe, Hawthorne, McCullers, Vonnegut, Asimov; essays by Douglas, Pennington. Tune the students into key words and phrases: first, then, later, after, as a result of, finally, at last, before, until. Have them develop an essay summarizing the events they have listed, using the words you have given them.

I. Definition - An idea comes from Nancy McGee, of the University of Central Florida, which can be adapted easily to a variety of purposes. Have your students write an essay defining a part of speech and its uses. Substitute "punctuation, capitalization, literary device" (e.g., satire, irony, hyperbole) for "part of speech" and you have a multi-purpose writing assignment. As S.I. Hayakawa says, "You don't know something unless you can write it."

W-2.0 Write proficiently to accomplish practical purposes.

W-2.1 Write a summary of an observation or audio-visual presentation.

A. After viewing the film Hemingway, Pt. 2 (# 12-71), have the students summarize what they observed about bullfighting, and Hemingway's attitudes/relationship to the sport. It will be interesting to compare which aspects had the most impact on each student. Discuss why. You could also use The Weapons of Gordon Parks (# 12-317) for the same purpose.

R-9.12

R-7.0

B. Try using a non-verbal film for the students to summarize. Films like Fire (# 4-1049), The Hand (# 8-808), or A Fable (# 8-923) lend themselves to multiple interpretations.

W-2.2 Write a summary of a written passage.

A. Choose a short story by Hawthorne, e.g., "The Minister's Black Veil," which seems particularly wordy, and have students write a summary to it. Be sure to remind them to identify and include all the basic elements of plot, in addition to stating the theme; then have students work in teams to check each other's work.

B. Using a poem or story such as "Death of the Hired Hand" or "A Journey," have students write a one paragraph description of the action to give to the coroner. The account should be factual and from an objective observer's point of view.

W-2.3 Generate a questionnaire or other written instrument to collect information.

A. Do a sample questionnaire in class with your students. Give them 5 or 6 questions which survey attitudes or habits on a subject such as: dress code, television viewing, reading, etc. After presenting the data on the blackboard or overhead, ask students to write a paragraph which summarizes the findings.

B. The novel Of Mice and Men opens up the much debated issue of euthanasia. After discussing the issue with your class, have them formulate a survey to give to their friends. After several days' time, bring back the results and compile them. See if the class's view is different from their peers. You might also have them discuss their findings with their parents in order to see if there is a difference between generations.

C. After reading Benjamin Franklin's "Moral Perfection" have the students list and discuss the virtues they feel are important today. Take a vote to determine the top 10 virtues. List those virtues in a questionnaire designed to allow participants to rank order for importance. Have each student poll 5 students and 5 adults. Compile the results in class, and compare the rank order of the class with the students and adults polled. Have the students write a summary of their findings.

W-2.4 Write an effective personal resumé.

Two different approaches might be taken to accomplish this objective. One is to have students write the resumé for a fictional character or author. (e.g., Mark Twain, Jay Gatsby). A fictional character can be done as a class prior to having the students do an individual one in order to show them the process of actually writing one. After reading The Glass Menagerie, write a personal resumé for Tom. Students will need to develop a believable job objective for him, and be sure that the style of the resumé reflects Tom's character. This will focus students on Tom's relationship to his work and his family. After preparing the resumé, pair students so that they will in turn play the role of applicant and director of personnel. The director of personnel should pose appropriate questions to the applicant, and the applicant should respond from his/her resumé. When the activity is finished, have each participant critique the other character's work.

W-3.0 Write proficiently to accomplish academic purposes.

W-3.1 Write a descriptive paragraph.

A. Purpose: The aim is to demonstrate that the author's purpose and attitude toward a subject, like the photographer's and artist's, determines choices - such as the selection and treatment of detail, sentence structure, imagery, and diction. It demonstrates as well that an author's choices create his speaker: the side of himself he reveals or the personality he creates in a particular work.

Have each student write a description of the classroom. Share these aloud with the students or put these descriptions on the bulletin board. To make this assignment more interesting, put the following statements on the board and assign students (maybe by rows) to write on each. Share these with the class:

W-1.3

1. You are a teacher describing the classroom to the administration, letting them know that repairs need to be made.
2. You are a student who hates school, has been flunking the class and would like to get out.
3. You are a student who has made excellent grades in the class, have learned a great deal about yourself from creative efforts, and have good feelings about the teacher.
4. You are an alumni who has come back to visit the school and are writing to a friend, describing the room you shared for a course years ago.
5. You are a reporter, telling how the room looks because of a series of articles you are writing on education.

Give students 15 to 20 minutes to write this. Collect the papers and share them with the class. These papers should not be graded.

B. Put a large interesting picture on the bulletin board (a busy city street, a child's playroom, a rock concert). Have students brainstorm sensory words that immediately come to mind when viewing the picture. Then have the students write paragraphs describing the scene appealing to as many senses as possible. Form groups of four or five. Have each group choose its best description and share it with the class. Put on the bulletin board the picture and the best paragraph.

C. On the bulletin board place ten to twenty different pictures. Secretly assign numbers to each student keyed to the pictures, and have them write a descriptive paragraph that focuses on sensual images rather than a listing of subject matter. You might want to demonstrate this so as to provide a model. Collect the students' papers and shuffle them. Have the class number their papers from 1 to however many paragraphs you have. Read aloud the paragraphs and have the students match descriptions to the correct picture. When finished, read the correct answers. Have students discuss which paragraphs were the easiest to identify and why.

W-3.2 Write an analysis of a literary character.

Choose characters such as Nick Carraway, Bartleby, Dr. Heidigger, or Roderick Usher. Have the students pair up and play the roles of character and psychoanalyst. The doctor should ask probing questions about the character's background, and make a diagnosis, at the end of the session. At this point pull the class back together and have the pairs share their findings. Point out major motivations that appear common to many characters. Then have the students begin essays on the character of their choice. When complete, have students read their essays aloud for class feedback.

W-3.3 Write accurate, complete, organized and reflective answers to essay questions.

Students make three frequent errors in writing answers to essay questions: they miss the point of the question; they neglect to include supporting material; and they do not manage time well. Helping students overcome these pitfalls in the first few essay tests will save you and them much frustration. Begin class by placing essay questions on the board. Have one or two students paraphrase the questions for the entire class and suggest kinds of evidence that would add credence to their arguments. Set a time limit for each part of the test. For a one-question test announce the time to finish prewriting and begin writing and then again when it is time to stop and proofread. If it is a multiquestion test, divide the class into the appropriate number of time slots per question plus a five minute period for proofreading. Let students see how you devise the time plan so that they can begin to devise one for themselves. You might also suggest that they write on every other line in order to leave room for legible corrections and additions. They might also leave several spaces at the end of the paragraph for later additions.

W-3.4 Write a paper analyzing and critiquing the style and tone of a writer's work.

A. Collect several articles and advertisements from the printed media (i.e., Art Buchwald, Erma Bombeck, cigarette company ads defending their product). Print four or five such articles and distribute to the class. Divide the class into groups and have each group analyze an article's content for substance, tone, and technique of communicating such. Each group should then report their findings to the class. Summarize in a chart on the board the techniques writers use to affect attitudes and opinions. Then have each student bring in a suitable article for analysis. Have them write in class an essay critiquing the article's style and tone. The films Think Twice: They're Trying to Confuse You (# 8-80) and Think Twice: The Persuasive Game (# 8-689) present various methods of persuasion.

B. See activity D on page 27 of this guide, which suggests specific methods to help students analyze an author's style and technique.

W-3.5 Analyze and critique an audio-visual presentation.

This objective can be considered with every movie, film-strip, or slide-show that you use. Students are naturally critical of educational films. Use the natural antipathy to develop critical skills.

A. The audio-slide show and filmstrip - Have students consider several things: appropriateness of music and pictures, length of each slide show and overall impact of text, sound and visuals. Students who are more sophisticated viewers might also consider the distance between camera and subject and the framing choices made.

B. Have students work in groups and choose a short poem. They should then find a song that fits the mood of the work. Divide the song into separate phrases. Students should then find pictures to illustrate each phrase. They may share this with you at this point, or if you have access to slide making devices, go ahead and have students make the whole show. Students can share the rest of film without too much of a burden. The National Center for the Humanities has some excellent sound/slide shows. They are consistently well-made and presented and thus would serve as good models for your students.

BEST COPY AVAILABLE

C. The Film: Analyzing a film requires a slightly different approach. Showing films such as Film--The Art of the Impossible (# 12-513) or The Art of the Motion Picture (# 8-849), will help students begin to look at filming techniques and composition more than plot. Using films of stories that they know will encourage them to watch for other things than plot. They should be encouraged to look for lighting and camera focus, particularly in the critical scenes. Many literary elements can be considered: theme, setting, and techniques of characterization. Focus on how film communicates these differently than the printed media. See also activity C on page 5 of this guide.

D. See activity D on page 27 of this guide, which suggests specific methods to help students analyze an author's style and technique.

E. After analyzing a film in class, you might want to have students attempt to analyze a commercially successful film. After working with the various elements, you might address together the question of what makes a movie sell.

W-3.6 Write a paper to support or refute a given statement.

W-1.1

A. Begin a card file or a box of article folders on controversial topics. Encourage students to bring in any articles written on the subject and share them. (You might also have the students share these orally at the beginning of class as an opening speech). After the files begin to fill, have the class select four topics that they would like to pursue. In groups, they should consider the material in their respective files. Then students should separate to write their own individual essays. When these are complete, the group should function as editor for the individual; return essays to the author. The group then picks the top two essays and shares them with the class.

B. A variation of the group assignment would ask half the members of each group to write in support of a given position, and half the members to write against that position - each group using the same factual information.

BEST COPY AVAILABLE

W-3.7 Write a research paper synthesizing ideas and citing sources in an academically acceptable form.

See "Research Skills" section beginning on page 51 of this guide.

W-4.0 Write proficiently in a variety of literary forms.

W-4.1 Write a character sketch of someone with whom the student is familiar.

A. You can get students excited about this assignment by first reading a sketch you have written. Students love to hear about stereotypical or eccentric characters such as bachelors, teachers, bag ladies...load it with imagery and throw in a dash of wit. Perhaps you can demonstrate the process of selecting which traits you included in your description; maybe even select someone you know.

B. Another approach is to do one as a class activity. Drag out the overhead, let the class choose a victim, and start listing attributes. Then work the list into a manageable rough draft.

W-4.2 Prepare a television or radio script which is based on a literary work.

A. The selection you use should provide opportunity for developing meaningful dialogue, rising and falling action, and a conflict which leads itself to the dramatic situation. Works to consider are: "The Haunted Boy" by Carson McCullers, "The Hyannis Port Story" by Kurt Vonnegut Jr., "The Singing Bell" by Isaac Asimov, or "A Journey" by Edith Wharton. You might consider assigning a story the county owns a film of (see appendix) and then comparing the students' scripts to what has been done. If you have a video-tape machine available, you may also want to produce scenes with the script. This will make students more careful and detailed in their planning, but this will also use more class time. Be sure to discuss items and ideas such as set design, costuming and the given time limit, since that factor usually affects most TV and radio writers. See activity C on page 5 of this guide.

HOW TO MANAGE THE PAPERLOAD

Refuse to serve as your students' editor. Whenever possible use peer and/or group editing of works to correct for obvious errors. When collecting the products of this process, collect the roughdraft, editor's comments and final draft. Grade only the final draft. If glaring errors are still present (i.e., wrong question is answered, wrong format is used) penalize the editors.

Since students should, as an objective of this program, be learning to evaluate their own writing, don't feel you have to "grade" every assignment:

- have writing "partners" critique the rough drafts
- use a content checklist
- put checkmarks in the margin to indicate spelling errors in a line
- use essays on exams
- grade holistically

Evaluation Techniques

Evaluation sheets may also serve as guidelines/checklists for students as they write. If a student is absent/missing an assignment, staple the sheet to his folder until the assignment has been completed.

Weighted Scales:

Decide what is expected from the students for each writing assignment, list those items and weigh them according to importance.

Example (You may devise your own scale - or allow students to recommend a scale):

Summary:	Points Possible	Points Earned
thesis statement	(4)	_____
supporting details	(3)	_____
conclusion	(3)	_____
Total	(10)	_____

WRITING

Another Type:

Example is for a paragraph on "Three Characteristics of a Romantic Writer," worth ten points.

- _____ 1 point for good opening
- _____ 2 points each for naming and describing a characteristic
- _____ 2 points for naming some specific authors
- _____ 1 point for good closing

Rating Scales: (adaptation of Diederich's Scale):

May be designed to fit any assignment or type of writing. Decide on the criteria you wish to evaluate and design the rating sheet to look like:

	<u>Low</u>		<u>Middle</u>		<u>High</u>
Choice of subject	2	4	6	8	10
Organization	2	4	6	8	10
Paragraphing	2	4	6	8	10
Good introduction	1	2	3	4	5
Good conclusion	1	2	3	4	5
Spelling	1	2	3	4	5
Punctuation	1	2	3	4	5

Discuss the use of rating scales with students in advance. For some assignments they may develop their own weighted scales. This is a good way to teach them how to evaluate.

Dichotomous Scale:

This is excellent for evaluating writing samples collected at the beginning of a term. Students may use them as an aid in identifying their weaknesses and strengths.

	YES	NO
I. Content		
A. The writer presents an interesting idea	___	___
B. The writer organizes ideas effectively	___	___
C. The writer stays on subject	___	___
II. Style		
A. The writer uses some colorful words or phrases	___	___
B. The writer uses specific details	___	___
C. The writer's vocabulary is appropriate	___	___

III. Mechanics

YES NO

- A. There are fewer than 3 misspelled words
- B. There are no vocabulary usage errors
- C. There are few errors in comma use

___ ___
___ ___
___ ___

Peer Evaluation:

When using peer evaluation it is important to do only work which has been done in class. Have them identify:

1. the best section of the composition and what makes it effective
2. one or two things the writer can do to improve his next piece.

It may be helpful at times to preserve the anonymity of a writer when assignments can be/have been typed. This allows for more candid evaluation.

Stagger the days essays are due so that one huge stack does not appear at one time. Also vary the lengths of the assignments to ease everyone's workload.

When grading a class set of essays, force yourself to take a break. Grading is much more tolerable if you take a ten minute break every five to ten essays. Requiring students to write in ink on one side of the page will save your eyes.

Using the Computer

Let the computer do the work!

- if you use a point system, you can keep your grades on a computer
- keep your exams on a disc - it can print several versions of the same test, or allow easy revisions from year to year
- the computer can print out student progress reports
- grammar lessons are available for students who need extra work

- review for tests, vocabulary, and basic skills can be worked into familiar game show programs
- use computer time as a reward for work well done

Journal Writing and Grading

The journal can serve several functions: it can provide the opportunity for creative writing, for experimenting in forms, structure, language, and as a vessel to allow the students to disclose a side of themselves that they hide in class. You need to determine guidelines as to how much freedom you will allow in subject matter and language. Students may write on things as diverse as the Top 10 records to a science fiction novel. The primary purpose in journal writing is to learn that some pleasure can be derived from writing. You might want to occasionally provide time for sharing their creative workings.

Journals need to be graded differently than in-class writing assignments. You might choose to resort to a ✓, ✓-, ✓+ system rather than a letter grading system. Instead of writing copious comments, you might try to underline successful word choices and powerful images. Accent the positive rather than focusing on negative criticisms. Jot a few responsive words at the end to describe your feelings after reading. Adopt the role of discerning reader rather than editor.

You may use the journal as a regular grade to average in, or you may use it as an extra-credit or bonus assignment. Requiring a weekly journal for the first six weeks may force the reluctant writer to try this type of process.

Of course, since the primary purpose is to derive pleasure from writing, you may wish to allow students their privacy, and not actually read their journal entries unless invited to do so. For many students, grade anxiety may remove even the possibility of pleasure, so you may wish to assign a credit/no credit evaluation technique to the journal.

BEST COPY AVAILABLE

THE RESEARCH PAPER

English teachers often find it necessary to assign research papers to students, attempting to bring them to the highest level of synthesis. In a product-oriented society at a time when there is a call for increased standards of excellence, it would be a disservice to students not to require such a synthesis of ideas.

Each year teachers seem to face the same problem with the paper; how long should it be; whether to use footnotes, endnotes, or textual citation; MLA, APA, Chicago Manual of Style; commas, colons, or periods, and finally how to grade the finished product.

The confusion is no surprise. College professors may require anything from "modified APA" to MLA; the UCF library requires MLA for English majors only; all other majors being accepted in APA style: Florida State University's scholarship publication Generations requires use of the Chicago Manual of Style with footnotes gathered at the end; the English Journal of the NCTE encourages writers to "incorporate (footnotes) within the text when possible".

In light of the shifting emphasis towards textual motivation, the teacher and student should be familiar with these different styles. It is recommended that the individual classroom teacher set the standard by assigning an academically accepted style he/she feels is most appropriate.

Recommended length of the paper is 3-5 pages typed (6-10 handwritten) for phase 3 and 5-8 typed pages (10-16 handwritten) for phase 4-5.

RS-1.0 Select and limit a topic appropriate to the research assignment.

Have the entire class brainstorm enough general topic areas to cover the entire chalkboard. Select one. Erase the board. Brainstorm one again, covering the board with sub-topics (things you could write about or aspects you could look at about the chosen topic). If the topics are still too broad, you can select one, and repeat the process. When you finish, you will probably have so many topics listed that every member of the class could choose a different one. Discuss, as you go what would make one topic more suitable than another, e.g., availability of materials, depth of topic, timeliness relevance to the student/class, etc.

BEST COPY AVAILABLE

Suggestions for Research Paper Topics

1. Analyze a specific author and at least one of his/her works.
2. Criticize a literary work of a reputable author.
3. Follow the development of a particular genre/style.
4. Compare and contrast the style/theme/work of two or more historical figures. Both may be literary; or one literary and the other from another field (music, art, religion, history).
5. Analyze the characters/themes/literary devices/structure of a particular work of art, or compare and contrast two.
6. Criticize/analyze an American playwright's work.

Examples of Thesis Topics

Compare and contrast a Realist and a Romantic
Compare and contrast the poetry of Frost and Sandburg
Mark Twain's use of humor
Hawthorne's use of allegory
Walt Whitman's visions of America
American Children's Literature: Isaac B. Singer, Judy Blume, Marjorie Rawlings
Poe's use of the Supernatural
F. Scott Fitzgerald's criticisms of American society
The effect of the muckrakers on American industry
The development of the "Western" novel
The Black poet in America
Compare the hero of Hemingway with the contemporary anti-hero
Poe's music in poetry
Thoreau's Walden compared with Skinner's Walden Two
Compare and contrast three heroines in American literature
Science Fiction vs. science fact
Color imagery in the works of Stephen Crane
Religious symbolism in the Red Badge of Courage
Atavism in Jack London's works
The river as a symbol in Huckleberry Finn
Irony in The Scarlet Letter
The influence of journalistic style on the writings of Twain, Hemingway, or Crane
Individualism in the works of Whitman and Dickinson
F. Scott Fitzgerald as spokesman for the "Lost Generation"
Setting in the novels of William Faulkner
Family in the novels of William Faulkner
Stephen Crane's Maggie as an example of the realistic novel
Crane's Maggie as an example of the times
Spoon River as America's Everyman
The vision of society as presented in the poems of Paul Laurence Dunbar
A comparison of Dunbar and a recent Black poet
Spoon River Anthology compared to Winesburg, Ohio
Holden Caulfield and Huck Finn as American heroes
Native Son compared to Huckleberry Finn

RS-2.0 Select and use appropriate sources of information on a given topic.

Take your students on a library scavenger hunt. Give each student, or team of students, a list of information to dig out of the library. You should try to include items which will require them to use as many different sources as are available in your library. Offer a reward for each team that completes the search (A box of M & M's, computer time, extra points). Don't forget to review the entire list for those who do not finish.

Sample Scavenger Hunt Questions

1. Find the 1983 Pulitzer Prize winner.
2. Find the 1983 Nobel Prize winner.
3. Who is Kurt Vonnegut's publisher?
4. When did Katherine Porter die?
5. Who said "The end justifies the means"?
6. How many representatives does Brevard send to the Florida House?
7. Who was the last Triple Crown winner?
8. What is the chemical symbol for plutonium?
9. What does "cogito, ergo sum" mean and who said it?
10. During which months does Florida have the most rain?

RS-2.1 Identify sources of information on current American literature.

A. Encourage students' awareness of contemporary American authors by reading poems or excerpts from novels or stories which were recently published. Literary Cavalcade is a Scholastic magazine for students which does an excellent job of presenting current writers and suitable examples of their work. The New Yorker, Harper's and Atlantic are among the few newsstand magazines to regularly print poetry and short stories. Keeping samples of these magazines as well as issues of the New York Times Book Review in the classroom will provide directed enrichment for students.

B. Begin a bulletin board of Contemporary American authors. Bring in articles, pictures, and reviews of living writers, as well as book jackets and obituaries. Reward students who contribute to the effort. Encourage students to write letters to authors whom they respect - and Xerox copies of their response for the bulletin board. You will soon have a significant focal point in the classroom.

**RS-3.0 Compile a bibliography on a given topic,
using an academically accepted form.**

A. On a slip of paper have each student write a topic (either general or in American Literature) they would like to research. Put the slips of paper in a cigar box (hat, bag, etc.); mix them up. Each student draws a slip. Take the class to the library to locate as many sources as possible for his/her topic. Give the students a sample bibliography and have them compile their sources in correct form. You might require a certain number of periodicals, biographies, etc.

B. If you keep a box or drawer of "fact folders," collections of articles on various subjects, your students can use them to learn how to take bibliographic information.

**RS-4.0 Demonstrate effective note-taking and
organizational skills.**

W-2.2

A. Bring in a class set of Atlantic Monthly, Time, or Literary Cavalcade. Assign four or five articles for students to read, take notes on and summarize. Demonstrate the first article by doing the assignment yourself on the chalkboard or overhead. Research shows that when students see the process at work (identifying thesis statement, supporting evidence, conclusions, fact vs. opinion) they will respond more favorably to writing assignments. After each article is completed, bring the class together for a discussion of what they decided was important, what was not, and to compare/contrast their summaries.

B. Dr. Nancy McGee, of the University of Central Florida, uses "fact folders" to teach the research process in the classroom. This method would greatly facilitate teaching the research paper in a phase three American literature classroom. A fact folder is just a manila folder stapled with a collection of articles on a common subject. The teacher could ask students to help by bringing in articles on their favorite subjects. The fact folder when stored in a cardboard box or file drawer, offers a ready-made source of research. Students can choose from a variety of subjects, work on note-taking, bibliographical skills, narrowing a subject, synthesizing information, and using footnotes, all within the classroom, and with guaranteed accessibility to source material.

Not only does this technique help students avoid plagiarism, but it increases their chances for success by removing some of the frustrations of library research (books missing, difficulty of getting to a library) and by providing them with a more controlled environment for teacher guidance.

Suggested Outline for Presenting the Research Paper

1. Present the students with an overview of the project.
Include:
 - a. a calendar of due dates
 - b. a step-by-step checklist/contract
 - c. a list of suggested topics
 - d. an academically accepted style sheet

2. Instruct the students in a step-by-step manner.
 - a. library orientation/activity
 - b. selecting the topic
 - c. orientation to sources - e.g., fact folder, interviews, book reviews
 - d. note taking/summarizing skills
 - e. organizational skills - e.g., note cards, slugs, bibliography cards, thesis statement
 - f. writing a rough draft

It is important to lower phase students to allow class time to work on rough drafts. The teacher will probably wish to schedule conferences with students to review/critique/edit rough drafts. The more time you spend on this phase, the easier your final grading will be.

- g. revising - checking sources, citing sources, correcting grammar, logic, format
 - h. typing the final copy
3. Evaluating the paper:
 - a. holistic method - read all papers, make no corrections, grade by first impression
 - b. checklist of skills - use a predetermined form with weighted assignment of points for each part of the process and paper.
 - c. conference - a brief deskside discussion with each student is possible in a Writing Skills Enhancement classroom with 25 or fewer students. It gives time for two-way response to the assignment and heightens the chances for leaving a positive impression with the students.

NOTE: Each of the above evaluation techniques presupposes heavy teacher involvement in the rough draft stage; thus by the final evaluation, the teacher will already have seen the papers several times in class.

HINT: It will be helpful if you demonstrate each phase of the process for your students. Keep a checklist up-to-date, and assign quality points as each phase of work is completed. This will give students security and a sense of progress. Keep a copy of the calendar posted in the room, as well as giving each student a copy. Prepare a packet of materials including illustrations, samples, and step-by-step instruction. Include a summary style sheet, and keep several copies of your manual in the room. Give class time for as much of the work as possible. Be supportive, accepting, and enthusiastic.

Avoiding Plagiarism

One of the best ways to avoid student plagiarism is to monitor each step of the research paper process. A student who suddenly appears with a completed paper without any prior step is automatically suspect. You might want to check off in your gradebook or cover sheet which steps of the research process have been completed, or you might require the student to turn in notes, draft, and outline.

Rotating topics from year to year and class to class also helps. Monitoring topics so that two on the same subject do not appear in the same year or from years past will help control this need to shortcut the job.

Joan Beardsley, of Melbourne High, has developed an effective method of instruction in the research process. Each year, she chooses an author as the subject for her phase 4 research papers in American Literature, and then assembles enough material from libraries and from her personal collection to enable students to complete their research in her classroom, under her direction.

From the beginning, students are denied two big excuses: "I can't find a subject" and "I can't find research material." The teacher, after choosing the author/subject, (Faulkner, for instance) can direct the students in the delicate process of narrowing the subject. With full accessibility to all the resource material, the teacher can also supervise note-taking and correct citation of sources. Because a different author is used each year, and because the source material becomes familiar to the teacher, this method virtually precludes plagiarism. Students are spared the frustrations of library research and granted camaraderie of peer effort in a communal project. The individual student gains an intense and comprehensive understanding of one author just by association with other students who are researching different works or themes by that author.

THE RELUCTANT RESEARCHER:

"Now What Do I Do About Chris?"

by Hope Ascher

You may not be able to motivate all students to complete a research paper. Variables beyond your control, such as overly demanding after-school jobs, poor writing self-concept, and lack of parental support, need to be viewed realistically. Offer as many aids and as much support as humanly possible in your particular situation, and then put the blame where it belongs when the kid in the back left corner refuses to even begin the research process.

The research paper really begins the first day a student writes in your class. If students consistently meet with negative criticism and failure on short assignments, they will never attempt a larger one. If they develop some sense of personal style and pride in their writing, they may have the fortitude to at least begin the assignment.

Several things can be done to help the reluctant research paper writer. Your attitude towards the assignment sets the tone for the entire class. If you view it as drudgery or a worthless requirement dictated by county guidelines, you have denied your students the opportunity to enjoy research. Share with your students some of the positive experiences you have had delving into one of your favorite topics. Be specific about what they will gain from completing this assignment.

Frequent deadlines and conferences help the confused student and the one who cannot maintain on-task behavior for sustained periods. Reinforce the completion of each step in the process for its own value. Even if the student never completes the paper, he/she will gain some skill in research by completing preliminary work. A chart in your gradebook or on the bulletin board where you check-off completed sections helps you and the student see where they are in the process.

Maintaining your own notebook of kids' topics will help you collect little articles and sources for your students. Even if the article is not directly relevant ("Somehow this article on Greenpeace reminded me of something Thoreau might have done. What do you think?"), by sharing this with a student, you have demonstrated that you do care and are interested in every topic.

Posting these topics on the bulletin board so that all students may encourage and find sources for each other can create an esprit de corps and a sense of shared task that will permeate

class activities for the rest of the year. Allotting five minutes a day who share interesting facts or issues also stresses the idea that sharing is an integral part of the research process.

Be careful to encourage, not threaten. Promising students that they will not pass the semester unless they complete their papers may be all the motivation that John or Susie Rebel needs to assert his/her independence and refuse to do the paper. Parent contact may be a useful tool, but again, if a power struggle is established in the household, you may unwittingly provide the kid with several rounds of ammunition.

Occasionally you will have students who are so overcommitted to extracurricular activities and work that they honestly believe that they cannot finish a research paper even if they wanted to. Sit down with this person and work out a time management chart with them. Block out what they actually do have scheduled each day of the week (Include time for eating and sleeping, too.) Point out to the student what time is available to them. If they indeed do not have adequate time, have them prioritize the activities they are involved in.

Starting with the least important activity, ask the student "Is this more important than writing your research paper?" Help them to make an educated choice. They may still choose not to complete the paper, but at least they will know why they have made their choice.

Teaching the research process is a time consuming process for student and teacher. It is not an appropriate time for teachers to be grading papers, writing study guides or inventorying materials. Your physical presence and participation and encouragement offer the best insurance policy for students successfully completing the assignment.

CLASSROOM MANAGEMENT TECHNIQUES

I. Class Openings

The beginning of class can be a five minute waste of time as you take roll, sign notes, or collect late papers. Use these five minutes to provide students with an opportunity to speak in front of a group in an informal setting. At the beginning of the year, place all students' names on index cards so that order of presentations can be randomized. Assign a topic: some successful ones are vocabulary studies, favorite mottoes, favorite poems, or a reaction to a news article. Students' presentations should last one to two minutes.

Before you begin your opening task, draw one or two names for the day. Place those students' cards in a separate pile so as to keep track of how many students are left to complete the assignment. Have a student give the talk in front of the class. Other students may choose to comment. Do not grade these using formal speech criteria. For most students it causes enough pain to prepare something and present it to the class. Simply keep a record of who is prepared and who is not. When all have had an opportunity to speak on one topic, assign a new one. Vocabulary studies are good beginning topics as they are concrete and require little self-disclosure. Ask students to present a new word, together with its pronunciation, definitions, etymology, connotations, and use in a sentence.

II. Involving Students in Decision-Making

By making students a part of the decision-making process, you are saying to them "You are important. This is your class, and you can help decide how it will be run." Obviously students cannot realistically make curriculum decisions, but they can decide how they will best learn or study certain objectives. We assume students prefer to work in groups rather than individually. Although this is probably true in most cases, allowing them to decide for themselves communicates the idea that they are a significant part of the class. The discussion that occasionally follows provides an insight into community living as well.

Some areas that students can competently decide are:

- A. Study questions - will they be pursued individually or in groups?
- B. Test days - a choice between two or three dates
- C. Deadlines - a choice between two or three dates
- D. Enrichment activities - when departmental movies, touring theatre groups, etc. come, let the students decide whether they want to go. (Of course they will!) Encourage student suggestions for field trips to the theatre.
- E. Project lists or essay topics - when at all possible, give students several selections to choose from. They are more likely to be creative and diligent in completing the assignment.

III. Group Work

Students do not automatically work well in groups. They need specific instructions as to what their roles and tasks are. Five members has been shown to be the most efficient group size. Assign the role of moderator or leader. Choose a student who is concerned about his/her grade and classroom image. Within the group have students select the recorder. Subtly guide the group away from a poor choice. The actual group composition may be determined by you or the students.

Write the assigned objective on the board. Allow sufficient time to adequately complete it but then stick to your time limit so that students will work efficiently. Circulate as needed to encourage groups to stay on task and to facilitate any discussion problems.

When discussion is complete, have the groups report back to the class. You might choose to collect the group notes. During the last five or ten minutes of class, have students evaluate the performance of members of their group. This may take the form of comments and/or letter grades. For at least the first few times, review these in order to make sure students understand how the groups are to work. In order to encourage honest evaluation, explain to students that all will receive the same grade unless you are informed as to differences in levels of performance.

Allow the same group to work together several times in order to allow it to become cohesive. Rotate groups occasionally, however, in order to keep ideas fresh within a group.

IV. Film Usage

Using a film about a work instead of having students read the actual work is an expedient way to expose students to authors that are too difficult for them to read or that time difficulties preclude using. Students should always be given a specific objective in order to focus their attention. Use follow-up discussion of pertinent information. Every film shown also provides an opportunity to analyze and critique AV production techniques.

V. Resources

A. The art teacher - Your school's art teacher may be willing to assign projects which relate to what you are teaching. Quotes from Thoreau or Frost might be lettered on posterboard. Colorful posters might be designed for a novel or short story you are reading. Offering a prize for the best poster or at least helping defray the cost of materials may make the teacher more willing to support these endeavors.

B. The American history teacher - Frequently questions will arise about the time during which a piece was written. Solicit a history teacher as a resource person, and send a class representative before or after school to consult with him/her. (See Appendix D for a description of an American studies program.)

C. The media specialist - Resources at the school and county level are frequently overlooked. At the beginning of each school year, check to see which films and filmstrips have been added to the library. Also discuss with the media specialist which equipment she/he has for producing new media: the videotape machine, tape recorders, slide makers, etc. Inform the media specialist of student research topics. Have students check with the media specialist for filmstrip resources.

D. The librarian - Arrange a tour of the library for your classes at the beginning of the year. Ask the librarian to point out sections of the library and specifically note where sources on American literature can be found. A follow-up activity may be a scavenger hunt. Prepare a list of questions that can be answered by opening the appropriate resource. (For a suggested list of questions see page 53 of this guide.) Another activity requires students to prepare a bibliography on a particular topic. Require several varied sources. The books need not be in the library to appear on the list.

Schedule your library visits with sufficient lead time for the librarian to prepare. When doing the term paper, provide him/her with a list of student topics. Most librarians will begin to organize sources before you arrive.

Be considerate of your librarian. Never send more than the allotted number of unsupervised students per hour to do research. When you are absent, don't view sending the students to the library as a good lesson plan.

VI. Teaching a Major Work

A. The Study Guide - The study guide is intended to direct a student's reading in such a way as to promote detailed interpretation. Some students have never read a book at all so they do not know how to analyze it.

For the beginning reader's (phase 3) study guide, focus should be on plot; when the novel is finished, students can look back to their guides and be reminded of details. You might even allow them to use the guides as they write their final essay in order to encourage completion.

Divide the novel into several sections: by chapters, by crises, or by setting. In the first section have students identify setting, protagonist, antagonist, apparent conflict, and any recurring images. Ask questions which will point out specific information that will become necessary to understand the work's meaning. Have students characterize each person who makes an appearance. "Who, what, where, when" questions are good.

In the succeeding sections ask questions that will focus on the protagonist's conflict. Make sure you direct attention to any crises that occur. As students become more familiar with the novel's characters, they can begin to answer "why" questions.

A final section that asks general questions about the major work helps students synthesize bits of information they have accumulated. Begin to focus on theme, symbols, irony and biographical elements present.

The two parts of the study guide may be used in different ways. The first section serves as a reading diary and can best be done individually as the novel is read. The final section may also be used individually but lends itself well to group or class discussion.

The advanced study guide for the phase 4/5 student should not be attempted until students are skilled in analyzing the basic elements of the novel. This study guide is geared towards higher levels of interpretation.

Begin your work by researching contemporary criticism and biographical information on the author. (American Writers, 20th Century Literary Criticism, The Oxford Companion to American Literature, Contemporary Authors, and the Prentice-Hall series on 20th century interpretation of various authors provide excellent resource material.) What major analytical points appear in several sources? Develop your questions to focus your students' attention on these areas. Questions keyed toward tracing a symbol's development, methods of characterization, the impact of descriptive language, and tracing a character's development serve to encourage higher level thought processes. Require that the students include specific quotes and points from the plot to support their answers. These questions can be later altered and become part of the final essay.

B. Using the Study Guide Effectively - It is important for each student to learn to analyze a novel completely. Therefore it is desirable for every student to complete a study guide for one or two major works. However, nothing is more deadly than establishing a pattern of reading/group discussion/class discussion/test for every major work studied. Some possible variations are:

1. Divide the overall questions or advanced questions, and assign one or two to a group. Have the groups thoroughly prepare their assigned questions and present them to the class. In order to encourage listening and notetaking, remind students that some questions will be part of the final essay.

2. Along with completing the study guide, have students pick the key scenes in each section of the novel. Have them enact one or simply read it to the class and explain its significance.

3. Instead of written characterization have students do collages using cut-and-paste to arrange magazine pictures, words, original art, fabric, or lightweight materials or a character. They should present these and explain the symbolic value of their creation to the class.

4. Towards the end of the year, after students have had sufficient experience in interpretation, have them devise their own study guide. Assign each group three analytical questions to write; groups should then exchange questions and answer them.

C. Methods of Evaluation

1. Reading quizzes - Unfortunately these are frequently necessary in order to ensure student reading. These may be

as simple as fill-in-the-blank or multiple choice. Paragraph reading quizzes can be used to effectively measure reading as well as fulfill weekly requirements of the Writing Skills Enhancement Program, i.e., character sketches, setting description. Don't be afraid to depart from traditional format. Crossword puzzle quizzes can be fun as well as revealing. Having one character write a letter to another can reveal knowledge of characterization and motivation. Putting a significant quote on the board and asking students to explain its relevance to a section of the book is another good way to measure their reading. You might choose to total all reading quizzes and average them as a major test grade. Buying a set of Cliff Notes and writing questions that will not be covered by its text is a good way to separate true readers from Cliff Note users.

2. Study guides, group presentations - These may be graded as desired. As students see the value of the work, collecting study guides should become decreasingly necessary. Group presentations may be used as a daily grade or to augment final test grades.

3. Final test - This is the natural place to do an interpretative essay. Student reading has been measured by the daily quizzes so they are ready to show what they can do with what they know. The day preceding the test is a good time to review a writing skill you want them to practice in their essay. Occasionally you might want to announce the topic ahead of time and allow the students to bring in a prepared outline or "cheat sheet."

D. Enrichment Strategies

1. The diorama - Have students produce dioramas of key scenes in the novel and produce classroom displays. Each diorama might also include a paragraph explaining its description.

2. Role-playing - Have students choose a character to portray. Develop some scenes through which these characters will reveal their true nature. Let students draw their scenes, prepare for five minutes and present them to the class. You might keep a box full of old sheets, shirts, pipes, canes, etc. to use as props.

3. Commercials - Have students prepare a commercial of one minute duration selling the novel to an appropriate audience.

4. Biographical information - Assign this task to a creative, brave individual who will dress as the author and present an autobiographical monologue which is relevant to the work being studied.

5. Films that narrate and/or discuss the story can be used to help students who are having difficulty reading or interpreting the work. Do not use these too early, or the lazy reader will not read the work itself.

E. Encouraging Reading - Divide the novel into manageable sections for the students' reading ability. Reading aloud the first page or two may spark their curiosity. In phase 3 classes, allowing ten minutes at the end of the period to begin reading will encourage them to finish. Asking one key question about the section will also serve to pique their curiosity and focus their attention.

F. Class Discussion Techniques - The study guide prepares a student for class discussion. This is half the battle. Be careful to call on all students and acknowledge their participation. Save "who, what, where" and personal opinion questions for the weak and/or shy student. Direct difficult, analytical questions to the well-prepared student who has a good self-concept.

Occasionally the student will begin to identify so strongly with an author or conflict that seemingly unrelated topics will arise; e.g., peer pressure, parent relationships, dating. Allow some discussion of these issues and then bring students back to the work by questions such as "What would _____ (the author or novel's protagonist) think about that? Imagine _____ in that situation today. What would he/she do?" These tangents are the catalysts that bring literature to life for young people.

Be careful about interjecting your own opinion too frequently. Students are delighted to accept your opinions as gospel without going through the labor pains of developing their own.

VII. Effective Questioning Techniques

The following is our adaptation of Dr. Ted Forte's techniques on questioning. The definitions and their explanations are drawn from his printed material and seminars. The examples were developed by the writers of this guide. The first four techniques are useful in initiating class discussion. The last three are intended to improve the response of a particular student.

A. Signal - Give students a choice of answers; then require responses from each member of the total group. Have students show their selection of the first, second, third, or fourth choice by showing that number of fingers; they can use "thumbs up" for agreement, "down" for disagreement or to the side for "not sure"; they can raise their hand when answers are correct; etc.

"As I give you the following examples from literature, give me a thumbs up if its a Romantic element. If it isn't, give me a thumbs down."

"As I say the names of the following writers, raise your hand if you think the writer illustrates the Puritan ideal."

"As I read the following poem raise your hand each time you hear a word that you think is onomatopoeic."

Signaling is especially helpful in reviewing the previous day's work or in reviewing for a test. It is a method of checking for understanding.

B. Sample - Pose questions with one best answer to the group. Then solicit responses from representative members of the class. Specific feedback to responses and reinforcement is withheld until the sample is completed.

"Which character in Spoon River Anthology is most like Granny Weatherall in 'The Jilting of Granny Weatherall'?" "Sally?" "Dick?" "Jane?" (Don't tell them the correct answer until you've finished asking for responses.)

"What figure of speech is most predominant in 'The Buffalo That Climbed a Tree'?" "Willie?" "Pat?" "Dan?"

"What form of writing is most prevalent in the Colonial period?" "Hope?" "Jerry?" "Diane?"

Discourage concert responses. Ask individuals for responses - volunteers and nonvolunteers. Don't call on a particular student until after the question is stated.

C. Redirection - Pose a question with more than one answer and do not rephrase or restate after the onset. In redirection, the teacher directs one question to several students. The question is not repeated or rephrased. Correct and incorrect responses may be acknowledged and/or reinforced verbally or nonverbally. To use redirection effectively, the teacher must face and solve four problems:

1. Choose the type of question that offers a number of alternative answers in calling for a set of acts.
2. Refrain from repeating or rephrasing the question for each pupil.
3. Refrain from asking a question and then answering it himself/herself, or expanding or clarifying a student's answer so that it is more acceptable.
4. Refrain from repeating every pupil's answer. Occasional repeating should be done, and most certainly when key concepts, generalizations or critical attributes are given.

"What do you think was Mark Twain's most important work?" "John?" "Cheri?" "Doug?" (This should lead to a discussion of Twain's work and the criteria for determining important works; it should not be a harangue over whose answer was most wrong.)

"Let's think about all the symbols that are found in The Scarlet Letter and see how many we can name."
"Joe?" "Bob?"

"We want to find out some of the ways that Henry changed during the war. (The Red Badge of Courage) As I call on you, please tell me one way you think he changed." "Janice?" "Everett." "Geri?"

D. Individual or Private Responses - These responses are usually written, whispered or stated orally to the teacher so that each student is accountable for demonstrating possession of, or progress toward, achievement of the needed skills.

If a student's response does not come up to the level you are seeking, you must be prepared to help that student develop a better answer. DON'T PASS OVER TO ANOTHER STUDENT TO ANSWER THAT QUESTION! HOLD THE ORIGINAL STUDENT ACCOUNTABLE! Passing over a student who can't answer a question is poor classroom management for two reasons:

1. The first student is likely to be left behind as the question moves on.
2. Being told his/her answer is wrong without being given a chance to correct it may be a painful experience for the student.

"We have learned some new words from the selection we just read. As I call out the five words, you write them down and give a short definition. I'll walk around while you're doing it and see how well you're doing."

"As you read the story 'Bernice Bobs Her Hair', I'll walk around and ask you what values of society you see being portrayed in this story."

"While you're reading these three poems by Frost, write down the Romantic elements present in them. I'll come around and see how many you've found."

E. Prompting - A series of questions (actually hints), prompting is used when a student gives an "I don't know" response, a very weak response, or a partly or completely incorrect response.

If the initial question appears to be clear, then the teacher should begin prompting which is based on a series of questions that help the student develop an answer. Begin by referring to material the student already knows.

The teacher does not have to insist that the first answer is wrong. The student arrives at the correct response by systematic step-by-step questioning. Don't forget to reinforce for correct responses. After prompting, praise the final response as if it had been given first.

After Shari says she doesn't remember the setting for most of Faulkner's work (and you know she read the material), you might prompt by asking:

"In what part of the United States do most of his stories take place?"

"How can you tell? Is there anything about the way people talk or the customs they practice that can tell you?"

"Why did Faulkner know this place so well?"

"What was the name of the place?"

(You might not be able to elicit the word Yoknapatawpha from her, but you probably could get her to say "A county in Mississippi that was like his own home county.")

If a student doesn't grasp the symbolism in "When Lilacs Last in the Dooryard Bloomed" you might ask:

"What is the symbol mentioned in the title?"

"What symbol gives the idea that Lincoln was like a bright light in the midst of darkness?"

"What symbol makes you think of a poet, able to speak his words and reveal his feelings?"

F. Clarification - Seeking further clarification is used when a student gives a response that is poorly organized, lacking detail, or incomplete. The answer is not wrong, but it does not fulfill the criterion response. Unlike prompting, it starts higher on the response continuum. Here the teacher is requesting that the pupil add information.

Clarification may also be used when the teacher thinks the student is guessing. The student is asked to supply the rationale for the answer. If the student is guessing, he/she cannot supply it.

When a student is asked to justify a response, the teacher should monitor the underlying rationale and correct any faulty assumptions. It may be necessary, at this point, to do some prompting if the pupil is unable to clarify the response satisfactorily.

To the question "What is propaganda?" you might get an answer like "Stuff people tell you to get you to do something." This is an inadequate response. You might want to clarify the student's ideas by asking:

"What kinds of things might people want you to do?"

"What kinds of things might they tell you?"

"Are they all bad things?"

"How do they convince people?"

"What are the methods they use?"

(This could lead into listing the devices and uses of propaganda.)

To "How is a novel different from a short story?" you might get an answer such as "It's longer." You will want to clarify by asking:

"Why is it longer?"

"What elements are more in-depth?"

"How do the methods of characterization change?"

"What's different about the plot development?"

G. Refocusing - Many times the teacher will receive a response that matches the criterion response. Refocusing may be used to relate the student's response to another topic that has been studied.

"We've read The Red Badge of Courage, and it shows one view of war. How does this compare with the views on war of other writers during other periods of time?"

"We've looked at the characteristics of realistic literature. Let's see how these characteristics apply to Stephen Crane's "The Open Boat."

"Now, we know that Twain's work is very different from Crane's, yet they both are called Realists. How can this be?"

We all fall back on old habits that decrease questioning effectiveness. Repeating one's own question and student answers does not encourage attentive listening skills. Answering one's own question sometimes seems the only way to get a response. Probing techniques offer a much better solution to the problem than spoon feeding. Calling on volunteers only allows many students to hide on the fringe of the classroom. Allowing concert responses to a question prevents the teacher from knowing who answered correctly, who answered incorrectly, and who didn't respond at all. Effective questioning techniques encourage all students to actively participate and become part of the learning process.

SUGGESTED MAJOR WORKS
FOR AMERICAN LITERATURE

Phase 3 major work

*Old Man and the Sea
*A Separate Peace
*Huckleberry Finn
Of Mice and Men
*The Crucible
Raisin in the Sun
*The Skin of Our Teeth
Our Town
The Pearl

*suitable for Phase 4 also

Phase 4 major work

Great Gatsby
Huckleberry Finn
To Kill a Mockingbird
Death of a Salesman
Glass Menagerie
Sandbox
Fahrenheit 451
All My Sons
The Reivers

Phase 5 major work

A Scarlet Letter
The Turn of the Screw
The Jungle
A Farewell to Arms
Intruder in the Dust

Ethnic Writers

The following ethnic writers are featured in many American Literature texts and this list may be helpful in making students aware of the diversity in our literary heritage. Most of the authors are also included in the list as American authors by time period.

Ron Arias	1941
James Baldwin	1924
Imamu Baraka (LeRoi Jones)	1934
Arna Bontemps	1902-1972
Gwendolyn Brooks	1917
Chief Joseph	1832-1904
Countee Cullen	1903-1946
Vine Deloria Jr.	1933
Frederick Douglass	1817-1895
W.E.B. Dubois	1868-1963
Paul Laurence Dunbar	1872-1906
Ralph Ellison	1914
Nikki Giovanni	1943
Alex Haley	1921
Lorraine Hansberry	1930-1965
Langston Hughes	1902-1967
Lawson Fusao Inada	1938
James Weldon Johnson	1811-1938
Phyllis McGinley	1905-1978
Claude McKay	1890-1948
James Mitsui	1940
N. Scott Momaday	1934
Dudley Randall	1914
Bienvenido N. Santos	1911
Gary Soto	1952
Jean Toomer	1894-1967
Tino Villaneuva	1941
Alice Walker	1944
Phillis Wheatley	1753-1784
Richard Wright	1908-1960

FILMS FOR AMERICAN LITERATURE

- 8-706 ACTING FOR FILM 20 min.
companion film for Wilder's LONG CHRISTMAS DINNER, 16-4
- 12-558 AKKI: A BLACK POET 25 min.
contemporary black poet expresses his views
- 4-647 AMERICAN LITERATURE - COLONIAL TIMES 11 min.
- 4-657 AMERICAN LITERATURE - NATIONAL PERIOD 11 min.
Freneau, Bryant, Irving and Cooper
- 4-622 AMERICAN LITERATURE - REVOLUTIONARY TIMES 11 min.
Franklin, Henry, Paine, Jefferson
- 16-12 AMERICAN VISION, The 36 min.
American painting, 18th to 20th century
- 12-637 ARTHUR PENN'S LITTLE BIG MAN 30 min.
story of Little Big Horn, told by 121-year-old survivor
- 12-631 AUTHORITY AND REBELLION: CAINE MUTINY 32 min.
focuses on first part of Wouk's novel
- 4-109 AUTUMN: FROST COUNTRY 9 min.
- 12-347 BARTLEBY 28 min.
Melville's story of the scrivener who "prefers not to"
- 12-4 BEAR, The 24 min. (short story by Faulkner)
- 8-1103 CASEY AT THE BAT: READING POETRY 9 min.
- 12-443 CHICKAMAUGA 33 min. (short story by Bierce)
- 8-805 COPLAND: OPEN PRAIRIE FROM BILLY THE KID 6 min.
paintings of Russel, Remington, Borein accompanied by
music of the ballet
- 12-548 CRIME AND THE CRIMINAL 33 min.
Preview before showing. Orson Welles explores questions
created by Truman Capote's In Cold Blood.
- 8-703 DEATH OF THE HIRED MAN 22 min. (poem by Frost) NEW FILM
- 12-85 DEER IN THE WORKS 30 min. (story by Vonnegut)
- 4-857 DISCUSSION OF BARTLEBY 10 min. (use with BARTLEBY)
- 4-858 DISCUSSION OF DR. HEIDEGGER'S EXPERIMENT 11 min.
(use with DR. HEIDEGGER'S EXPERIMENT)
- 4-861 DISCUSSION OF MY OLD MAN 11 min. (use with MY OLD MAN)
- 4-859 DISCUSSION OF LADY OR THE TIGER 11 min.
(use with LADY OR THE TIGER)
- 4-860 DISCUSSION OF THE LOTTERY 10 min. (use with THE LOTTERY)
- 8-757 DR. HEIDEGGER'S EXPERIMENT 22 min. (story by Hawthorne)
- 4-1081 EDGAR ALLAN POE (biography and "Annabel Lee")
- 8-493 EDGAR ALLAN POE: BACKGROUND FOR HIS WORKS 14 min.

12-671	EMILY DICKINSON: A CERTAIN SLANT OF LIGHT	29 min.	Julie Harris narrates tour of Dickinson's environment
4-612	ENGLISH LANGUAGE, The - HOW IT CHANGES	11 min.	uses writings of John Smith, Webster's 1828 dictionary
4-1197	FAMILY THAT DWELT APART	8 min.	animated: one of E.B. White's "Preposterous Fables"
8-1221	FLOWER POP	13 min.	stimulates discussion of allegory
8-62	FLYING MACHINE, The	16 min.	(story by Bradbury)
8-57	GIFT OF THE MAGI	20 min.	(story by O. Henry)
12-7	GOLD BUG, The	31 min.	(story by Poe)
12-328	GREAT AMERICAN NOVEL: <u>BABBITT</u>	26 min.	Sinclair Lewis' novel
12-330	GREAT AMERICAN NOVEL: <u>MOBY DICK</u>	25 min.	Herman Melville's novel
12-329	GREAT AMERICAN NOVEL: <u>GRAPES OF WRATH</u>	26 min.	contemporary setting for Steinbeck's novel
12-679	<u>GREAT GATSBY</u> , The	2 reels, 1 hr. total	Fitzgerald's novel of life in the Roaring Twenties
12-71	HEMINGWAY, pts. 1 and 2	54 min.	biography in stills and motion pictures
8-1071	HENRY DAVID THOREAU: BEAT OF A DIFFERENT DRUMMER	20 min.	
8-787	HOW TO USE THE READER'S GUIDE	15 min.	
4-79	HOW TO WRITE YOUR TERM PAPER	11 min.	
12-261	<u>HUCKLEBERRY FINN</u> , pt. 1: WHAT DOES HUCK FINN SAY?	27 min.	discusses intellectual content
12-262	<u>HUCKLEBERRY FINN</u> , pt. 2: THE ART OF HUCK FINN	25 min.	discusses form, colloquial language and style
12-263	<u>HUCKLEBERRY FINN</u> , pt. 3: HUCK FINN AND THE AMERICAN EXPERIENCE	26 min.	
12-162	HUMANITIES, LESSON 3: <u>OUR TOWN</u> AND THE UNIVERSE	20 min.	introduces the play <u>Our Town</u> by Wilder
12-161	HUMANITIES, LESSON 4: <u>OUR TOWN</u> AND OURSELVES	30 min.	discusses conventions and techniques used in the play
8-1107	I WHO AM, WHO AM I?	17 min.	Cheever's story "The Swimmer" - allegorical journey in search of self
16-32	<u>ISLANDS IN THE STREAM</u>	36 min.	(novel by Hemingway)
8-164	JAMES FENIMORE COOPER	13 min.	

8-758	LADY OR THE TIGER, The	17 min.	
	modern version of Stockton's story		
8-273	LITERATURE IN AMERICA: THE SHORT STORY	20 min.	
4-1087	LIVING EARTH, A (Thoreau)	9 min.	
16-4	LONG CHRISTMAS DINNER, The	38 min.	NEW FILM
	(Wilder's play; see ACTING FOR FILM, 8-706)		
8-750	LOTTERY, The	18 min.	(story by Jackson)
12-191	LOVE OF LIFE	24 min.	(story by London) NEW FILM
12-141	LUCK OF ROARING CAMP, The	24 min.	(story by Harte) NEW FILM
12-9	MAN WITHOUT A COUNTRY, The	25 min.	(novel by Hale)
12-180	MARK TWAIN	26 min.	(biography)
8-455	MARK TWAIN GIVES AN INTERVIEW	14 min.	(Hal Holbrook)
12-348	MY OLD MAN	27 min.	(story by Hemingway)
4-625	NEW ENGLAND: BACKGROUND OF LITERATURE	11 min.	
	Bryant, Emerson, Longfellow, Whittier, Holmes, Alcott		
16-8	NOVEL, LESSON 1: WHAT IT IS, WHAT IT IS ABOUT, WHAT IT DOES	30 min.	
	explains characterization, style and mood		
12-361	OCCURRENCE AT OWL CREEK BRIDGE, An	17 min.	
	dramatic adaptation of Bierce's Civil War story		
12-371	OF BLACK AMERICA - LOST, STRAYED OR STOLEN	54 min.	
	Bill Cosby tours attitudes of black and white Americans		
8-869	PAUL LAURENCE DUNBAR: AMERICAN POET	14 min.	
4-67	POEM AS PERSONAL STATEMENT - "TO A VERY OLD WOMAN"		
	based on a poem by Irving Layton	10 min.	
4-68	POEM AS SYMBOLISM - "THE WRECKERS," "JOHN STREET," "WRECKING BALL"	7 min.	
	short poems by Raymond Sorister		
12-131	PORTABLE PHONOGRAPH, The	24 min.	NEW FILM
	doomsday science fiction by Walter VanTilburg Clark		
12-674	RANSOM OF RED CHIEF, The	27 min.	(story by O. Henry)
12-62	ROBERT FROST	28 min.	
	Frost reading his poetry at home		
4-1125	RETREAT	11 min.	
	relates to theme of war and Hemingway's characters		
12-64	SALEM WITCH TRIALS	28 min.	
	background for <u>The Crucible</u>		
16-33	<u>SEPARATE PEACE, A</u>	46 min.	(novel by Knowles)

	8-1305	SPOON RIVER ANTHOLOGY (Masters' poems)	21 min.
NEW FILM	12-274	SPLIT CHERRY TREE, The based on the short story by Jesse Stuart	32 min.
	4-1007	TELLTALE HEART, The (story by Poe)	7 min.
	12-672	TENNESSEE WILLIAMS: THEATER IN PROCESS behind the scenes creation of play: process of drama	29 min.
	8-80	THINK TWICE: THEY'RE CONFUSING YOU illustrates logical fallacies of propaganda	19 min.
NEW FILM	8-689	THINK TWICE: THE PERSUASIVE GAME illustrates emotional appeals used in advertising	19 min.
	8-775	TIME OUT OF WAY, A Civil War story based on "Pickets" by Robert Chambers	22 min.
	4-997	UNICORN IN THE GARDEN cartoon version of Thurber's story; humorous fable about war between sexes	7 min.
	12-476	WALT WHITMAN	10 min.
	3-437	WALT WHITMAN: BACKGROUND FOR HIS WORKS	14 min.
	12-317	WEAPONS OF GORDON PARKS, The examination of black photographer's work	30 min.
	4-468	WHAT IS POETRY? compares and contrasts a news report and Shapiro's "Auto Wreck"	10 min.
	12-547	WILLIAM FAULKNER'S MISSISSIPPI	49 min.
	12-633	WITCHES OF SALEM: HORROR AND THE HOPE reenactment of the witch trials	34 min.
	12-319	WORLD OF CARL SANDBURG, The Pts. 1 and 2	58 min.
	12-553	YOUNG GOODMAN BROWN based on Hawthorne's short story	30 min.
NEW FILM	12-229	UGLY LITTLE BOY, The Asimov's story about a child brought back through time from the Neanderthal age by a group of scientists; pits science against morality in a futuristic world	26 min.

Composition Assignment Report

School _____ Class _____ Phase _____ Teacher _____ Year _____

Students will use this log to keep an individual record of their composition assignments in their writing folders.

#	Assignment Due Date	Description of Assignment or Title	Strengths/Best Part of Paper	Weakness/Needs Work
1.				
2.				
3.				
4.				
5.				
6.				
7.	77			
8.				
9.				
10.				
11.				
12.				
13.				
14.				
15.				
16.				
17.				
18.				

APPENDIX C

#	Assignment Due Date	Description of Assignment or Title	Strengths/Best Part of Paper	Weakness/Needs Work
19.				
20.				
21.				
22.				
23.				
24.				
25.				
26.				
27.	78			
28.				
29.				
30.				
31.				
32.				
33.				
34.				
35.				
36.				

The American Studies Approach

Since students are required to take both American Literature and American History, the American Studies option offers a unique way to present the subject matter and fulfill two graduation requirements. A teaching team is formed consisting of compatible American History and American Literature teachers. If possible the same group of students should be scheduled into consecutive periods.

Three goals may be accomplished by such a program approach:

1. A consistent, parallel chronological approach in both subjects lessens the need to repeat background material. By exposure to both historical events and artistic creations of a period, the student gains a more accurate sense of the time.
2. By coordinating the teaching of basic skills (i.e., notetaking, research, speaking, writing skills), students are in a systematic reinforcement program.
3. Assigning creative projects which coordinate both programs and are graded by both teachers encourage students to synthesize knowledge gained from both courses and then apply it to new situations.

A suggested syllabus for an American Studies course follows on the next page.

A Sample Course Outline

<u>American History</u>		<u>American Literature</u>
1. Citizenship Skills	FIRST SIX WEEKS	1. The background to American Literature-Colonial and Revolutionary writers.
2. The Civil War Aftermath	SECOND SIX WEEKS	2. Sectional writers including Twain.
3. The Gilded Age		3. The Romantic revolt against the Industrial Revolution.
4. Progressive era	THIRD SIX WEEKS	4. <u>Muckraking-The Jungle</u>
5. World War I		5. Hemingway's early work- <u>For Whom the Bell Tolls.</u>
6. The Twenties	FOURTH SIX WEEKS	6. Fitzgerald- <u>The Great Gatsby.</u>
7. The Depression		7. <u>The Glass Menagerie,</u> <u>The Grapes of Wrath,</u> <u>or Of Mice and Men.</u>
8. World War II	FIFTH SIX WEEKS	8. <u>A Separate Peace, All My Sons, Hiroshima,</u> <u>The Skin of Our Teeth.</u>
9. The Cold War and Foreign Policy (McCarthyism and the Cuban Missile Crisis included)		9. <u>The Crucible.</u>
10. Contemporary Domestic Policy	SIXTH SIX WEEKS	10. <u>To Kill a Mockingbird, A Catcher in the Rye</u>

Additional short stories and poetry selections are added as needed to fill in the gaps left in the traditional instruction of American Literature and to further augment the history curriculum.

MINIMUM STUDENT PERFORMANCE STANDARDS
FOR FLORIDA SCHOOLS

Eleventh Grade - Reading

Standards

Basic skills - The student will:

- #A - THE STUDENT WILL DEMONSTRATE KNOWLEDGE OF A BASIC VOCABULARY AS DETERMINED BY A SPECIFIED WORD LIST.
- #B - THE STUDENT WILL DETERMINE WORD MEANING FROM A KNOWLEDGE OF WORD PARTS AS USED IN A GIVEN CONTEXT.
- #C - THE STUDENT WILL DEMONSTRATE LITERAL COMPREHENSION SKILLS.
- #D - THE STUDENT WILL DEMONSTRATE INFERENTIAL COMPREHENSION SKILLS.
1. Identify frequently used words by sight.
 2. Identify the meanings of frequently used words presented in context.
 8. Identify the meanings of words with:
 - a. prefixes that can stand alone; and
 - b. suffixes using only base words that can stand alone.
 12. Determine the main idea stated in a paragraph.
 13. Answer:
 - a. "who" questions about sentences or paragraphs;
 - b. "what" questions about sentences or paragraphs;
 - c. "where" questions about sentences or paragraphs;
 - d. "when" questions about sentences or paragraphs;
 - e. "which" questions about sentences or paragraphs; and
 - f. "how" questions about sentences or paragraphs.
 14. Identify the order of events in a paragraph.
 15. Identify the cause or effect stated in a paragraph.
 16. Follow written directions.
 17. Identify the meanings of words in context using:
 - a. example clues;
 - b. direct explanation clues;
 - c. synonym clues; or
 - d. comparison and contrast clues.
 18. Identify the pronoun referent in a sentence or paragraph.
 19. Identify the main idea implied in a paragraph.
 20. Identify the cause or effect implied in a paragraph.
 21. Identify an appropriate conclusion or generalization for a paragraph.

#E - THE STUDENT WILL DEMONSTRATE EVALUATIVE COMPREHENSION SKILLS.

#F - THE STUDENT WILL DEMONSTRATE THE APPROPRIATE SKILLS FOR OBTAINING INFORMATION.

23. Distinguish between facts and opinions in a paragraph.
25. Obtain appropriate information from pictures, maps, or signs.
26. Obtain appropriate information from diagrams, tables, graphs, or schedules.
27. Obtain appropriate information from indexes, table of contents, or dictionary entries.
28. Obtain appropriate information from commonly used forms.
29. Identify the appropriate source to obtain information using materials such as dictionaries, encyclopedias, atlases, directories, and newspapers.

Eleventh Grade - Writing

#A - THE STUDENT WILL COMPOSE GRAMMATICALLY CORRECT SENTENCES.

7. Write the plural forms of nouns correctly.
9. Write declarative sentences having compound subjects and/or verbs.
10. Make subjects and verbs agree.
11. Use the appropriate forms of common irregular verbs in writing.
12. Write compound declarative sentences using appropriate English word order.

#B - THE STUDENT WILL ORGANIZE OBJECTS AND INFORMATION INTO LOGICAL GROUPINGS AND ORDERS.

18. Generate headings for groups of words or phrases.
19. Write a set of simple directions.
20. Organize information related to a single topic.

#C - THE STUDENT WILL WRITE A PARAGRAPH EXPRESSING IDEAS CLEARLY.

25. Write a paragraph by giving information in support of one topic.
26. Write a paragraph using chronological order.

#D - THE STUDENT WILL WRITE FOR THE PURPOSE OF SUPPLYING NECESSARY INFORMATION.

32. Include the necessary information when writing messages to make a request, to supply information, or to note an assignment.
33. Include the necessary information when writing brief statements describing the steps of a process or event.

#E - THE STUDENT WILL WRITE
LETTERS AND MESSAGES.

- 39. Use a proper form when writing a simple business letter.
- 40. Use a proper form when addressing a business envelope.
- 41. Write a letter of request, adjustment, complaint, or opinion, which contains necessary and accurate information.

#F - THE STUDENT WILL FILL
OUT COMMON FORMS.

- 44. Complete order blanks.
- 46. Complete forms such as: driver's license, employee's withholding form; voter registration; entrance to military service, school, or a training program; insurance; credit; employment; income tax (short form); and Social Security.
- 47. Complete a money order or a check and its stub.

#G - THE STUDENT WILL SPELL
CORRECTLY.

- 52. Proofread for spelling.
- 56. Spell months of the year, days of the week, and numbers from one to one hundred twenty-one.
- 57. Use a dictionary to spell words having phonetically regular beginnings.
- 58. Spell words needed in writing through grade ten.
- 59. Spell commonly used "consumer" words.
- 60. Spell commonly used "survival" words.
- 61. Apply generalizations for adding common suffixes.
- 62. Use a period or question mark to punctuate simple declarative or interrogative sentences respectively.

#H - THE STUDENT WILL PUNC-
TUATE CORRECTLY.

- 63. Use a period to complete abbreviations of common titles used as proper nouns (Mr., Mrs., Dr.).
- 64. Use a comma between names of cities and states and between the day of the month and the year.
- 65. Use the comma after the greeting and after the closing of a friendly letter.
- 66. Use an apostrophe to form contractions.
- 67. Use the comma to separate words in a series.
- 68. Use the comma to set off proper names in direct address.

#I - THE STUDENT WILL CAPITAL-
IZE CORRECTLY.

69. Use an apostrophe and "s" to show the possessive of singular and plural nouns which do not end in "s."
70. Capitalize the first letter of the first word of a sentence, the pronoun "I," and the first letters in the names of persons.
71. Capitalize a simple greeting and the first word of the closing of a letter.
72. Capitalize common titles (Mr., Mrs., Dr., Miss), and proper nouns which name persons, days of the week, months of the year, and names of streets, cities, states and countries.
73. Capitalize commonly used abbreviations for proper nouns.
74. Capitalize appropriate words in titles.
75. Capitalize proper nouns and proper adjectives which name languages, institutions, companies, historical periods, a deity, important personal titles, and holidays.

#J - THE STUDENT WILL WRITE
LEGIBLY.

76. Use legible manuscript handwriting.
80. Use legible cursive handwriting.
81. Space sentences to form a legible paragraph.

COMMUNICATIONS STANDARD

(Measured by SSAT - Part II)
Communications Skills

READING

12. Determine the main idea stated in a paragraph.
13. Answer:
 - a. "who" questions about sentences or paragraphs;
 - b. "what" questions about sentences or paragraphs;
 - c. "where" questions about sentences or paragraphs;
 - d. "when" questions about sentences or paragraphs;
 - e. "which" questions about sentences or paragraphs; and
 - f. "how" questions about sentences or paragraphs.
15. Identify the cause or effect stated in a paragraph.
16. Follow written directions.
19. Identify the main idea implied in a paragraph.
21. Identify an appropriate conclusion or generalization for a paragraph.
23. Distinguish between facts and opinions in a paragraph.
25. Obtain appropriate information from pictures, maps, or signs.
26. Obtain appropriate information from diagrams, tables, graphs, or schedules.
27. Obtain appropriate information from indexes, tables of contents, or dictionary entries.
29. Identify the appropriate source to obtain information using materials such as dictionaries, encyclopedias, atlases, directories, and newspapers.

WRITING

32. Include the necessary information when writing messages to make a request, to supply information, or to note an assignment.
41. Write a letter of request, adjustment, complaint, application, or opinion, which contains necessary and accurate information.
46. Complete forms such as: driver's license; employee's withholding form, voter registration; entrance to military service, school, or a training program; insurance; credit; employment; income tax (short form); and Social Security.
47. Complete a money order or a check and its stub.